BHASA'S

SWAPNA-VASAVADATTAM

Edited with

Notes & Translations

BY

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TRANSLITERATION

आ = a or ā	ज = j
ई = i´ or ī	य = y
ऊ = u´ or ū	श = ś
ब = b	ष = sh
व = v or w	स = s

N.B. Supply of accented types being short they have often been put in italics simply.

PREFACE

The Swapna-Vásavadattam or Swapna-Váasavadattā published successively in parts is now complete. As has been stated in the Preface to Part I, the work has been prepared and published under most adverse circumstances. For convenience of study, the work has been divided into two halves. The text and its translations have been given in the first half as those are the only items in which the students interest themselves during the first reading of any Sanskrit piece. The Notes are for special study and have, therefore been pushed off to a distant position, viz. the second half. They are rather copious so that the edition may be profitably utilised by students.

The text has been mainly based on Mahámahopádhyáya Ganapati Shastri's edition which is based on four different Manuscripts. Porf. Kale notices a different reading here and there but states nowhere the source thereof.

Nearly there-fourths of Swapna-Vásavadattā are in Prākrit. A somewhat detailed chapter dealing with the language has, therefore, been appended to in the Introduction. The said chapter, if patiently gone through, will, it is hoped, greatly facilitate the study of the Prākrit which is often a bug-bear to students.

The Introduction has been mainly on the information supplied by M. M. Ganapati Shastri in his learned Introduction to the Swapna-Vásavadattá. Some hints have been borrowed from Prof. Kale's and Prof. Lakshman Sarup's editions of the same work. The translation given by Dr. Sukthankar has also been profitably used. Prof. Woolner's works were procured by me very late and have been utilised as far as possible in the Addenda. To all of these illustrious Professors I am greatly indebted.

My thanks are due also to many of my devoted pupils who have rendered me material help in the preparation and publication of the work. The learned note on Prakrit s from the pen of my esteemed pupil, Prof. Durgasharan Chakravarti, M. A., who deserves my special thanks.

Mr. S K. Banerjee (Advocate and Zeminder) of Chandernagore with whom I have since been acquainted through letters and who takes evidently a great interest in good Sanskrit publications has obliged me by sending a few intelligent suggestions which have been made use of in the Addenda.

Even at the cost of indecent length some minor mistakes have been included in the Errata so that they may not be lost sight of in the 2nd. Edition.

November, 1937
17, Radhanath Bose Lane
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Calcutta.
SATYENDRANATH SEN

SECOND EDITION

In spite of our independence the condition in respect of paper and printing has not at all improved but rather deteriorated. The number of Sanskrit students, too has fallen incredibly low. But still a second Edition is undertaken under most disheartening circumstances and at an enormous cost not from considerations of business but from those of an author passionately devoted to the publications of reliable Editions of Sanskrit Text-books for the use of students and teachers.

The matters in the Addenda and Errata have been incorporated in the body of the book in their proper places.

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Abbreviations.

U = Udayana
V = Va´savadatta´
P = Padma´vati´
Yaug. = Yaugandhara´yana
S. V. = Swapna-Va´savadatta´

K. S. = Katha´-Sarit-Sa´gara
M. K. = Mrichchkatika
U. C. = Uttara-charita
Pr. Yaug = Pratijna´-Yaugandhara´yana

INTRODUCTION.

The Swapna-Va´savadattam (or Swapna-Va´savadatta´) is one of the several (13 in number) dramas discovered in South India by Pandit (now Maha´mahopa´dhya´ya) Ganapati Shastri in the year 1910 and published in the Trivandrum Sanskrit Series. The authorship is attributed to Bha´sa who has been mentioned by Ka´lida´sa and other later poets in their respective works with reverence. The subject-matter of the play is a part of the life of Udayana, a well-known king of Ujjayini´. The drama is composed of six Acts. The names of the *dramatis personœ* have been given just before the commencement of the Text. We dicuss the above and other salient points below in detail :—

I. Names of the 13 plays :

Names	Number of Acts	Contents
1. Swapana-Va´savadatta´	6	Actual sight of Va´savadatta´ during his sleep by Udayana.
2. Pratijna´-Yaugandhara´yana	4	Promise of Yaugandhara´yana to rescue king Udayana from the clutches of महासेन who had taken him captive and later on engaged him as lute-teacher to his daughter, Va´savadatta´.
3. Panchara´tra	3	Duryodhana, at the end of a sacrifice, performed in his favour, begged of his preceptor,

Name	Number of Acts	Contents
		Drona, to ask for a दक्षिणा Drona asked for half of Dur.'s kingdom to be made over to the Pa´ndavas (whose period of अज्ञातवास was just completing). Dur. consented on condition that the news of the Pándavas would be brought to him within *five nights*.
4. Cha´rudatta— (probably incomplete)	4	Life of a Brahmin named Cha´rudatta who had fallen on evil days together with his mistress वसन्तसेना ।
5. Du´ta-Ghatotkacha	1	Ghatotkacha, son of Bhi´ma and Hidimbá, comes to the Kauravs as an emissary from the Pa´ndava camp and rebukes them for killing Abhimanyu in an unfair battle and predicts that they will be served rightly by Arjuna.
6. Avi-ma´raka	6	The episode of the love of prince अविमारक (sheep-killer) and princess कुरङ्गी, daughter of king कुन्तिभोज, probably taken from some ancient lore.
7. Ba´la-charita		The younger days of S´ri´-Krishna.
8. Madhyama-Vya´yoga	1	To meet the demands of Ghatotkacha (theson of the राक्षसी named Hidimba´ by Bhíma) who was out to get hold of a man to satisfy the hunger of his mother, one who was the मध्यम

Name	Number of Acts	Contents
		of three brothers, was given to him. On his making delay Ghatotkacha called after him by the name of मध्यम which reached the ears Bhi´ma who was also the मध्यम of the Pāndavas who were then in exile. He came out and was encountered by Gh. In course of events and conversations the two became known to each other.
9. Karnabha´ra	1	How Karna was robbed by Indra of his शक्ति with which he had intended to kill Arjuna.
10. U´rubhanga	1	The well-known story of the breaking of the thighs of Duryodhana by Bhi´ma.
11. Pratima´	7	Rāmachadra's life beginnig with his exile down to his return to Ayodhya´.
12. Abhisheka	6	The coronation of Rāmachandra,
13. Du´ta-Va´kya—(Incomplete).		Message conveyed by Krishna as an emissary to Duryodhana.

II. Consanguinity of the plays.

That all the plays discovered are from the pen of the same author appears almost certain from the following facts :—

I. The place of their discovery is the same.

2. Almost all of them begin in the same way. After referenee to the नान्दी (which is not cited) with the words नान्द्यन्ते सूत्रधारः appears the मङ्गलाचरण verse. Although not making

any material difference, the practice as followed in the later darms of Kālidāsa, Bhavbhu'ti, S'ríharsha, etc. is to place the expression नान्द्यन्ते सूत्रधार *after* the मङ्गलाचरण verses which may be regarded as the नान्दी also.

3. In some of the plays, the मङ्गलाचरण verse contains the names of the principal *dramatis personœ*.

4. After the मङ्गलाचरण-verse some of the works begin in the same way, viz. with words—एवमार्यमिश्रान् विज्ञापयामि &c....अये! किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते? &c.

5. The word स्थापना has been employed to mean the prologue for which the word प्रस्तावना is found in later dramas The details as to the title and the author of the dramas are not given in the प्रस्तावना as is the case with the प्रस्तावना of later dramas.

6. Identity of names of individuals holding a particular post in different dramas.

(a) विजया is the name of the portress in S. V. Pr. Yaug. Pratimā and Abhisheka.

(b) बादरायण is the name of the काञ्चुकीय in Pr. Yaug. as well as in Pancharātra and U'rubhanga.

7. Violation of the rules of classical dramaturgy:—

(a) दशरथ breathes his last on the stage in Pratimā.

(b) दुर्योधन dies on the stage in U'rubhanga.

(c) वालिन् dies on the stage in Abhisheka.

(d) Fighting and slaying take place on the stage in Bālacharita.

8. In both (a) & (b) above the stage-direction is —काञ्चुकीयो यवनिकास्तरणं करोति ।

9. The same archaic प्राकृत has been mainly employed in all the dramas.

10. In 6 out of the 13 plays the closing verse is almost the same, the 2nd line reading thus with slight variations—महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ।

11. Same or very similar expressions or portions of verses are common to several dramas ; e. g.,

(a) किं वक्ष्यतीति हृदयं परिशङ्कितं मे occurs in the 6th Act of S. V. as well as in the 4th Act of the अभिषेक ।

(b) लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः occurs in the चारुदत्त as well as in the बालचरित ।

(c) धर्मज्ञे ह्यन्तरे न्यस्ता दुःखिताः खलु मातरः—प्रतिमा II. 7 and अभिषेक VI. 7.

(d) (i) ग्रामीकरोत्याश्रया—S. V. I. 3. (ii) वनमिदं नगरीकरोति—Pratima VII. 4.

(e) भारतानां कुले जात—S. V. VI. and Pratijna IV. 18.

12. Same mannersim of composition is found in almost all the works ;—e. g.

(i) धरते (instead of ध्रियते) in S. V. I and V ; in Pratijnâ I (p. 6.) and धरन्ते in कर्णभार Sl.17. and धरमाण in Pratimâ III.

(ii) The use of the from काञ्चुकीय instead of the more common कञ्चुकिन् or कञ्चुकीय ।

(iii) उस्सरह उस्सरह अय्य उस्सरह in S.V. I and in Pr.Yaug. IV.

(iv) किं कृतेयमुत्सारणा in S. V. I.
किन्निमित्तं उस्सारणा वत्तदि त्ति in Pratijnâ IV.

(v) The use of the Particle 'हम' to indicate 'comprehension of facts.'

(vi) The use of मा with स्म and तुम्, and of तुम् as a noun.

(vii) परस्मैपद use of आङ्-प्रच्छ । आपृच्छामि—S. V. I. आपृच्छ [in addition to परस्मैपद use elsewhere with or without आ]—Pratimâ V. II.

III. Antiquity of the Plays.

All the above characteristics mark these plays out as distinct from the dramas of later Poets. There is no doubt that the author of these plays flourished at a time when the rules of dramaturgy as well as the rules of Pânini were not yet observed very rigorously. As instances we may cite the following :—

Re : Dramaturgy :—The स्थापना does not conform fully to the rules given In Bharata's नाट्यशास्त्र which is the earliest work published on the subject. Perhaps it follows some earlier authority, e. g., that of नन्दिकेश्वर or of कोहल mentioned by Bharata. or of शिलालिन् and कृशाश्व mentioned by Pánini [IV. 3. 110-111]. For further details, see para 7 under Sec. II.

Re : Grammar :—We quote the following irregularities from S. V. only :—

(a) स्निह्यते—Page 10
(b) प्रविशामीत्म – P. 20
(c) सुखमर्थो भवेद्वातुम्—P. 20.
(d) आपृच्छामि भवन्ती—P. 38.
(e) उत्कण्ठिष्यति – P. 39
(f) मा इदानीं चिन्तयित्वा—P. 57 ; 136
(g) मा भूयः चवचित्य—P. 71
(h) धरते—Page 132.
(i) उत्तिष्ठतु—P. 136
(j) मा सन्तप्यम्—P. 158
(k) तुल्यधर्म्मः—P. 159.
(l) फलका—P. 161.
(m) गच्छमानाः—P. 174.

IV. Authorship attributed to Bhasa.

Pandit Ganapati, Shástri the discoverer of the plays attributes the authorship of the plays to the well-known poet Bhása who has been respecfully mentioned by Kalidasa in his मालविकाग्निमित्र, * by Rajaśekhara in his

* प्रथितयशसां भास-सौमिल्ल-कविपुत्रादीनां प्रबन्धानतिक्रम्य वर्त्तमान-कवेः कालिदासस्य क्रियायां कथं बहुमानः ।

सूक्तिमुक्तावली, *by Bānabhatta in his हर्षचरित † and by Vākpati in his गउडवहो (गौडवध:) ‡, and who has been frequently referred to in the anthologies by Pandit Ganapati's attribution of the authorship to Bhāsa gave rise to a commotion amongst Sanskrit scholars both eastern and western who are, however, divided in their opinions.

The following are in favour of Ganapati—Keith, Paranjape, Thomas, etc.

The following are against Ganapati :—Levi, Kane, Barnett, and the two Pisharoti brothers.

The following accept Ganapati's view tentatively :—Dr. Sukthankar and Prof. Winternitz. Prof. Woolner, while accepting Ganapati's view suspects interpolations in places by later hands.

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* भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।

स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥ [See Sec. X, foot-note]

† सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।

सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

[Bhása earned fame by writing dramas where a सूत्रधार makes the beginning, which contain many भूमिकाs (characters) and which contain पताकास्थान (a rhetorical item) like temples where, too, a सूत्रधार (carpenter) makes the beginning, which covers a large space (भूमि) and which is adorned with flags (पताका)] ।

N. B. सूत्रधारकृतारम्भत्व is a common attribute of dramas. It contains no special reference to भासs works as has been interpreted by some.

‡ भासे ज्वलनमित्ते ……च भासन्ध :—Stanza 800.

[I find pleasure among others in Bhása who is fond of describing a fire in his dramas].

Our own view is that the works are certainly from the pen of Bhāsa. It is inconceivable nay, the idea is preposterous, that one would forge these works in such a way as to contain practically all the passages quoted and attributed of Bhása by subsequent authors. There are, however passages which are not found in the available works. In such cases the references are certainly to be regarded as careless or misconceived owing to non circulation of the works.

V. Swapna-Vasavadatta of the Trivandrum series—a genuine work.

The Swapna-Vásavadattá of the Tr. series must be a genuine work as it satisfies sufficiently the references made by a number of Sanskrit writers of later age. We give below all such references in a chronological order backwards which will thus fix the earliest limit of Bhása's age. The references sometimes differ a little from the passages as found in the present S. V. and sometimes, though rarely, are not found there at all, but that is immaterial and may prove at most that the work discovered is not the original work but an abridged version made probably to suit better a dramatic representation on the stage, In fact there is a definite theory to this effect advanced by the Pisharoti brothers (Mr. A. K. Pisharoti and Mr. K. R. Pisharoti) with reference not only to S. V but to all the works discovered along with it.

(1) Sāgara Nandi (flourishing in the 12th cent. A.D.) in his work on dramaturgy named नाटकलक्षणरत्नकोष discusses the nature of the स्थापना (प्रस्तावना) of the Swapna Vāsavadattā as follows :—यथा स्वप्नवासवदत्ते नेपथ्ये सूत्रधार उत्सारणां श्रुत्वा पठति—अये ! कथं तपोवनेऽप्युत्सारणा । (विलोक्य) कथं मन्त्री यौगन्धरायणो वत्सराजस्य राज्यप्रत्यानयनं कर्तुकामः पद्मावतीय-जनेन उत्सार्य्यते । इत्युत्सारण-प्रस्तोऽत्र पूर्व्वप्रयोगमुत्सार्य्य नाटकार्थसूचक इति प्रयोगातिशयः :—Lines 1203-1209.

(2) Ramachandra and Gunachandra (12th cent.) in their work named नाट्यदर्पण (1. 13) make reference to Bhāsas S. V. as follows:— लिङ्गाद्दृष्टो नान्तरीयकस्य लिङ्गिनो निश्चयः अनुमानम् । ...यथा भासकृते स्वप्नवासवदत्ते शेफालिका-मण्डप-शिलातलामवलोक्य वत्सराजः ।

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

The verse is not found in the S. V. of the Tr. series. But the शेफालिका शिलातल is there in Act IV and there is a distinct place for the verse as will be seen in the body of the work. Accidental omission of one or two lines here and there is not an impossibility with regard to a work which fell into oblivion for several centuries.

(3) शारदातनय [12th cent. A. D.] in his भावप्रकाशन [on dramaturgy] mentions the name of S. V. and places it in the class of प्रशान्तनाटक after elaborately discussing the contents of the work to make them conform to the required rules.—

प्रशान्तरसभूयिष्ठं प्रशान्तं नाम नाटकम् ।
स्वप्नवासदत्ताख्यमुदाहरणमत्र तु ॥
आच्छिद्य भूपात् सव्यसना देवी मागधिकाकरे ।
न्यस्ता मतस्ततो न्यासो सुखसन्धिरयं भवेत् ॥
न्यासस्य च प्रतिमुखं समुद्भेद उदाहृतः ॥
पद्मावत्या मुखं वीक्ष्य विशेषक-विभूषितम् ॥
"जीवत्यावन्तिके" त्येतज् ज्ञातं भूमिभुजा यथा ।
उत्कण्ठितेन सोद्वेगं बीजोक्तिर्नामकीर्त्तनम् ॥
"एहि वासवदत्ते च क्व यासी" त्यादि दृश्यते ।
सह्यावस्थितयोरेक प्राग्न्यस्य गवेषणाम् ॥
दर्शनस्पर्शनालापैरेतत् स्याद् बीजदर्शनम् ।
"चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥"

—Adhikara VIII.

It well be noticed that the passages quoted do occur in the Swapana-Vāsavadattā of the Trivandrum series.

(4) Sārvānanda, who worte his commentary on Amara-Kosha in 1159 A D., while commenting on the following sloka, viz. शृङ्गार-वीर-करुण &c. says :—विविध: शृङ्गार: धर्मार्थकामभिन्न: । आद्यो यथा नन्दयन्त्यां ब्राह्मणभोजनम् । द्वितीय स्वविषम् आत्मसात् कर्तुम् उदयनस्य पद्मावतीपरिणय: अर्थशृङ्गार: स्वप्नवासवदत्ते । तृतीयस्तस्यैव वासवदत्ता-परिणय: कामशृङ्गार:" ।

(5) भोजराज (11th cent. A D.), in his शृङ्गारप्रकाश xii. refers clearly to our S. V. as follows :—स्वप्नवासवदत्ते पद्मावतीम् अस्वस्थां द्रष्टुं राजा समुद्रगृहकं गत: । पद्मावतीरहितं च तदवलोक्य तस्या एव शयने सुष्वाप । वासवदत्तां स्वप्नवदस्वप्ने ददर्श । स्वप्नायमानश्च वासवदत्ताम् आबभाषे । स्वप्नशब्द न चेह स्वापो वा, स्वप्नदर्शनं वा स्वप्नायितं वा विवक्षितम् । (Cf. Act V).

(6) A´charya Abninavagupta, living in the 9th cent. A. D. in his commentary on Bharata's Natyashastra, says—यथा क्वचित् क्रीडा स्वप्नवासवदत्तायाम् । Cf. Act II where Padma´vati is represented as playing with a ball. He refers to another work named Daridra Cha rudatta which is evidently the same as the Cha´rudatta of the Bha´sas series.

(7) (a) Va´mana (8th cent A. D.) in his काव्यालङ्कारसूत्रवृत्ति quotes in IV. 3, the following Sloka of Swapana-Vasavdatta (with a slight variation and without mentioning the source)—

शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥

(b) He refers also to this passage—

यो भर्तृपिण्डस्य कृते न युध्येत्

which occurs in Pratijna´-Yaugandhara´yana.

(c) In V. I. he quotes the following—

यासां बलिर्भवति मद्गृहदेहलीनां &c.

which occurs in Charudatta, I. (Also in शूद्रक's मृच्छकटिक which may be an enlarged version of Bhasa's चारुदत्त) ।

(8) Bhamaha (about 7th cent,), in his काव्यालङ्कार. refers and criticises evidently the course of events as described in

the प्रतिज्ञा-यौगन्धरायण (though without mentioning the name of the work).

(9) Dandin (6th cent. A. D.) quotes the following— "लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः wich occurs in Bhasa's बालचरित as well in his चारुदत्त ।

(10) Kalidasa, one of the 9 gems of the court of विक्रमादित्य who being the starter of the Vikrama era flourishedin the Ist cent. B. C., says thus in the प्रस्तावना of his मालविकाग्निमित्र—

प्रथितयशसां भास-सौमिल्ल-कविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः ? and he continues—

पुराणमित्येव न साधु सर्वं
न चापि काव्यं नवमित्यवद्यम् ।

Thus it is seen that कालिदास regarded भास as पुराण [ancient or old].

कौटिल्य. alias विष्णुगुप्त, who. being a contemporary of चन्द्रगुप्त, flourished in the 4th cent B. C. says in his अर्थशास्त्र that verses like the following ones should be cited to encourage soldiers on the eve of a battle. Says he—अपीह श्लोकौ भवतः—

(a) यान् यज्ञसंघैस्तपसा च विप्राः स्वर्गैषिणः पात्रचयैश्च यान्ति ।
क्षणेन तानप्यतियान्ति शूराः प्राणान् सुयुद्धेषु परित्यजन्तः ॥
(b) नवं शरावं सलिलस्य पूर्णं सुसंस्कृतं दर्भकृतोत्तरीयम् ।
तत्तस्य मा भून्नरकं च गच्छेद् यो भर्तृपिण्डस्य कृते न युद्ध्येत् ॥

S'loka (a) which contains यान् and तान् without the noun is evidently a quotation. S'loka (b), too, which follows, is therefore in all probability, a quotation. And that both are quotations is indicated by the expression "अपीह श्लोकौ भवतः" । Now, sloka (b) occurs in Bhasa's प्रतिज्ञा-यौगन्धरायण where it is given not as a quotation but as an original saying. Some would say that the two verses quoted consecutively must be from the same work which would therefore be a work other than the S. V. (which contains only one of them). But such an interpretation does not necessarily follow from the language.

VI. Bhasa's age

The above chronological references will also help us in determining the age of the poet. Aa Bh*a*sa's sloka has been quoted by कौटिल्य he must be anterior to 4th cent. B. C. According to most of the Pur*a*nas e. g, वायु-पुराण, &c, दर्शक was the son of अजातशत्रु, who reigned in the 6th cent. B.C. Udayana also is said in Buddhistic works to have been a contemporary of Buddha who flourished in the 6th cent. B.C. Bh*a*sa who names दर्शक in his drama. cannot be taken farther than the 5th-6th Cent. B. C. In all probability he was only a bit posterior to दर्शक For, it is not very likely that anybody should be tolerated by powerful kings or their near descendants to drag in the princes and princesses in a drama which is always intended for the amusement of the public. Having flourished between कौटिल्य (4th cent. B. C.) on the one hand and दर्शक and उदयन on the other, Bh*a*sa is to be placed sometime about the 5th cent. B. C. The nature of the accounts given in the drama is not found anywhere else and shows an intimate acquaintance with details on the part of our poet. This also supports the above view. The following points which do not occur in any historical account may be noted in this connection :—

(i) The name of दर्शक as king of मगध ।

N. B. The other accounts mention the name of प्रद्योत *

* This प्रद्योत was evidently no other than दर्शक's father, अजातशत्रु, who, though belonging to the शिशुनाग dynasty, seems to have been loosely called प्रद्योत which was general name of a line of kings of which the शिशुनाग dynasty was the immediate predecessor. Cf. पञ्च प्रद्योताः :—विष्णुपुराण iv. 24 [प्रद्योत of उज्जयिनी, father of वासवदत्ता, was evidently a different person]

(same as भगातशत्रु) only who was the father of पद्मावती। Cf. Yaug's words—'परिपन्थी च तव कः प्रद्योतो मगधेश्वरः'—K. S. III. 6-19. Bhasa displays a greater acquaintance with the family by mentioning the name of दर्शक whom he describs as the brother of पद्मावती (and therefore the son of प्रद्योत). The name of दर्शक occurs in some of the Puranas as well as in बुद्धस्वामिन्'s बृहत्कथाश्लोकसंग्रह।

(ii) The description of महासेन as 'पृथिव्यां राजवंश्यानाम् उदयास्तमयप्रभुः'।

(iii) The mention of आरुणि as a rival of उदयन without any further detail probably as being too well known to require a repetition.

(iv) The description of अङ्गारवती as षोडशान्तःपुर-ज्येष्ठा। [The definite number 16 is significant].

VII. Some quotations not found in S. V.

(1) अभिनवगुप्त, in his commentary on A'nanda-Vardhana's ध्वन्यालोक, quotes the following śloka with the words—दृश्यन्ते च कवयोऽलङ्कार-निबन्धनैकरसा अनपेक्षितरसाः प्रबन्धेषु यथा स्वप्नवासवदत्ताख्ये नाटके—

सञ्चित-पक्ष्मकपाटं नयनद्वारं स्वरूप-ताडनेन।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा॥ ध्वन्यालोक, २य उद्योत।

and gives the reference to स्वप्नवासवदत्ता But the śloka does not occur in the said work, as available now, and on proper scrutiny, it will be found it cannot occur in any place in a work relating to Udayana's life. For, the above could be a reference to the first impressions made on the king's mind either by Vásavadattá or by Padamāvati. But the work begins long after the first impressions made by V., and the hands of P. were practically thrust upon him from a political motive. Thus, it seems that the reference given by अभिनवगुप्त is careless and the author of the present S. V., could not be called a forger on this account. A forger would have gulped all the passages

attributed to the poet without making any judicious and critical distinctionb etween them.

(2) Viswanatha, in his साहित्यदर्पण (Chap. VI), quotes the following from बालचरित—

उत्साहातिशयं वत्स तव बाल्यं च पश्यतः ।
मम हर्षविषादाभ्याम् आक्रान्तं युगपन्मनः ॥

The commentator says—'श्रीरामं प्रति भार्गवस्य उक्तिरियम्' ।

So, evidently the reference is to some other बालचरित relating to S'ri Ráma and not to Bhása's बालचरित which narrates the younger days of S'ri Krishna.

(3) Some gnomic verses are attributed io Bhāsa but are not found in any of his works. Three explanations may be offered in this connection :

(i) The authors of anthologies are notorious for wrong reference, or (ii) the works where they do actually occur remain unexplored yet, or (iii) the verses may have been stray compoositions not forming parts of any complete works. Some verses attributed even to Kalidasa are not found in any of his works. The explanation is the same everywhere. If a few such wrong references would put the works discovered out of court, then no poet could regard himself safe and secure. As to the positive proofs already adduced (in the foregoing section), we think more satisfactory proofs are seldom available unless God himself in his infinite mercy comes down personally and says that this is the work of so and so.

(a) As to (i), we may cite the following instance. The quarter of the stnaza—

अयि विजहीहि दृढोपगूहनं त्यज नवसङ्गमभीरु वल्लभम् ।
अरुणकरोद्गम एष वर्तते वरतनु संप्रवदन्ति कुक्कुटाः ॥

has been quoted by Patanjali in his महाभाष्य । The śloka has been quoted by क्षेमेन्द्र in his औचित्यविचारचर्चा and is attributed to कुमारदास author of जानकीहरण । रायमुकुट, com-

mentator on Amarakosha, as well as Gangadasa, author of छन्दोमञ्जरी, attibutes the verse to Bhāravi. It is obvious both the references cannot be correct, and that, in the present case, both are incorrect.

(b) This mav happen even in the case of such a well-known work as the अभिज्ञान-शकुन्तल । We all know that the readings of the Bengal recension of that drama are widely divergent from those of the U. P. version. Numerous passages, both prose and poetry, may be cited which occur in one but do not occur in the other. The same may have been, the case with Bhāsa's works. And this well accouut for the absence of some of the quotations in the recensions that have now been available. The only alternative inference possible would be that the works under review might be shorter versions of more voluminous works abridged to suit dramatic representation on the stage.

VIII. Merits of the plays.

The compositon bear evidence of first class production, and, if 'brevity is the soul of wit,' they surpass the works of most of the later poetes. From a critical point of view, Rāma's lamentations in fhe beginning of the third Act of Uttaracharita may be held to have been carried to a nauseating length, but a similar sentiment in S. V. has been disposed of with the help of a single verse.* It must not be denied that plays like S'akuntalā and U. C, are polished almost to perfection and surpass Bhasa's compositions in various points. But still the merits of Bhasa's works which chiefly consists in the simplicity of ideas, expressions and descriptions well apeal to every sympathetic reader.

The short plavs of Bhasa, as Dr. Winternitz. says,

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* योऽयं सन्नतया देव्या तया बाहुर्निपीडितः ।
स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥ V.

"are all very dramatic, full of life and action." The following is an extract from what the learned doctor says of Bh*a*sa and his plays in general :—

"It appears highly probable that all the thirteen plays have *one* author. This author must have been a great poet and above all a dramatic genius. K*a*lid*a*sa and Bhavabh*u*ti may be greater poets, greater masters of language than the author of these plays, but I know in the whole of Sanskrit literature no drama that could compare as a stage-play with only one of the thirteen plays ascribed to Bh*a*sa. All the classical dramas are more or less book-dramas, while these plays are one and all the works of a born dramatist wonderfully adapted to the stage."

We cannot conclude this section without quoting the उद्भट-श्लोक which, though not intended to be taken literally, reflects the general opinion regarding the merits of Bh*a*sa as a poet :—

यस्या चौर चिकुरनिकरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरु कालिदासो विलासः ।
हर्षो हर्षो हृदय वसतिः पञ्चबाणस्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥

IX. Bhasa's influence on later poets.

Bh*a*sa's influence on later poets is evident specially on K*a*lid*a*sa, Bhavabh*u*ti and S'*u*draka. Some of the ideas and expressions in Sak. have been evidently borrowed from Bh*a*sa's works. Pandit Ganapati cites the following instances :—

(a) The stanza 'पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या' &c. (Sak. IV) is a close imitation of a similar stanza in अभिषेक IV.

(b) 'गच्छति पुरः शरीरं धावति पश्चाद् असंस्थितं चेतः' (Sak. I) is an echo of 'हृदयेनेह तवाङ्गैर्हि धावतीव गच्छति' in बालचरित ।

(c) 'विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगाः' reminds us of the following line :—विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्ययाः—S. V. I.

As to Bhavabhuti, the learned Pandit cites the following :—

(a) A'treyi's discourse in U. C. II. closely follows that of the Brahmacharin in S. V. I. and (b) that of the Vidyadhara in U. C. I follows a similar discourse in अभिषेक VI.

Bhasa's influence in S'udraka is more prominont. Even some of the stanzas in मृच्छकटिक have been borrowed almost *verbatim* from Bhasa's Charudatta. The similartiy of the expressions and of the main ideas in both is only an abridged version of the former—prepared probably for facility of representation. This view has been generalised by some who thus hold that none of the plays newly discovered and attributed to Bhasa emanated from the pen of Bhasa but some of them are abridged versions of ancient works and some are original works composed within a very short compass to meet the demands of the refined stage of Kerala, the field of their discovery.

X. The Swapna-Vasavadatta.

That the S. V. of Bhasa is a master-piece is admitted on all hands. Cf. Rajaśekhara's statement—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्न-वासवदत्तस्य दाहकोऽभून्न पावकः ॥

[The series of Bhasa's dramas being thrown before experts for examination, the fire of the ordeal could not burn the *S.V.—N.B.* It might be on the basis of a wrong interpretation of this verse that there was an impression among the Pandits of the country that all the works of Bhasa, except S.V., were actually consumed by fire and were therefore lost for ever].

The hero of the drama is Udayana who is the hero of various dramas and stories like Arthur of the Aruhurian legends and poems in England. The plot of this drama

as well as ahat of Pr. Yaug, (for which see. Sec. I) with slight variations, is to be found in Somadeva's कथा-सरित्सागर (11th cent. A. D.) which is the Sanskrit version of Gunadhya's Brihat-katha (Ist. cent. A. D., or 5th cent. according to modern antiquarians) written in पैशाची but now lost. An abridged version of the पैशाची work in Sanskrit verse by Kshemendra, called the बृहत्कथामञ्जरी, is current and an earlier version entitled बृहत्कथा-श्लोकसंग्रह by Buddha-swamin (about 8th cent. A. D.) has also been discovered and published. But, considering the date of the poet, none of the above can be held to be the source of the drama. It is probable that both भास and गुणाढ्य drew upon some floating mass of traditions associated with Udayana who figured as an illustrious and interesting personage in that age for several centuries. *

The story as found in Katha-Saritsagara is given in the Appendix and the variations in the dramas have been noted there as foot-notes. It is very likely that the original story as current from a long time was collected in the Kathas and the deviations made by Bhasa were made for dramatic purposes.

XI. Characters

The principal characters are dealt with below :—

Udayana :—The character of Uadayana, the hero, is an exalted one. His love for Vasavaaatta, whatever his antecedents might be, unlike that of the hero of श्रीहर्ष's रत्नावली, is genuine and deep-rooted (बद्धमूलोऽनुरागः). He was prevented with much difficulty from killing himself when he heard the news of Vasavadatta's being burnt to death. His marriage with पद्मावती was a political affair and was

* Cf. 'प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्—Meghaduta. Also 'प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे'—*Ibid.*

practically thrust upon him by his minister. However, while not neglecting his duty towards her, he could not forget his first queen. This is how he gives expression to his love for both—

पद्मावती बहुमता मम यद्यपि रूपशीलमाधुर्यैः ।
वासवदत्ताबद्धं न तु तावन्मे मनो हरति ॥

This was appreciated by both the queens. He was thus a दक्षिण-नायक ('तुल्योऽनेकत्र दक्षिणः')। From the time he heard the news of V.'s tragic death, up to the moment of his union with her, his career is one of cotinued lamentaions for V. Anything intimately associated with V. touched the inmost cord of his heart and upset his mind, and when her ornaments were produced before him he embraced them and fell into a swoon. The same was his condition when the lute Ghoshavat*i*, separated from its constant player, comes to his hands and he again falls into a swoon, His honesty in paying off others' dues becomes clear when he urges upon Padm*a*vat*i* to give back the charge entrusted to her by the Brahmin at R*a*jagriha.

Vasavadatta :—The life of V. is one of complete self-abnegation associated with such lofty characters as S*i*ta, S*a*vitr*i* and Damayant*i*. She is prepared to take upon herself any hardship that may be conducive to the welfare of her lord. With this rare self-abnegation was combined the total absence of jealousy even for the princess who was going to be her co-wife before long. Her devotion to her husband knew no bounds. When P. fell ill, she was sorry because P.'s illness would deprive the king even of the last source of consolation. * Her life is one

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* Cf. अहो ! अकरुणाः खलु ईश्वराः । विरहपर्युत्सुकस्य आर्यपुत्रस्य विश्रमस्थानभूता इयमपि नाम पद्मावती अस्वस्था जाता ।

of constant suffering till her happy union with the king in the last Act of the drama.

Padmavati :—A princess of high lineage. P. was equally high-minded and was capable of appreciating merit. She detected V. to be a lady belonging to a high family and always showed her due deference. Her sweet reasonableness never gave way to self-interest. When the king told his friend that P. was dear to him on account of her many qualities but V. was always in her fore-front in his mind, she could well appreciate the compliment paid to both and refused to accept the view of her maid who found fault with the king's remarks. * She was entirely free from jealousy and always looked upon the relations of V. as her own and when, at the end, the identity of V. was known, she readily fell at her feet, entreated her to forget the past, and at once took the position of her younger sister.

Yaugandharayana :—He was an astute politician and was the ablest of the ministers of Udayana. He is in fact the pivot of the drama although he appears on the stage very rarely. His position in S. V. (as well as in Pra. Yaug.) is the same as that of Chanakya in Mudrá-Rākshasa. He was daring and persevering in his character aad was ever ready to shoulder any amount of responsibility for the good of his king. He enjoyed the confidence of all, and the queen readily submitted to the plan devised by him for the welfare of the king. When at last his plans and enterprise became known to the king he offered him his grateful thanks and sincere

* चेटी—भर्त्तृदारिके, अदाक्षिण्यः खलु भर्त्ता ।

पद्मा—हला ! मा मैवम्, सदाक्षिण्य एव आर्यपुत्रः यः इदानीमपि आर्याया वासवदत्ताया गुणान् स्मरति ।

congratulations with the following significant words :

मिथ्योन्मादैश्च दुःखैश्च शास्त्रदृष्टैश्च मन्त्रितैः ।
भवद्भिर्वै : खलु वयं मज्जमानाः समुद्धृताः ॥

XII. The story of Udayana previous to his career narrated in S. V.

In the land of Vatsas, with Kauśambī as its capital, there reigned a king named शतानीक sprung from the race of the Pandavas, His son was सहस्रानीक whose queen was named मृगावती । In course of time she became *enciente* and, as a दोहद, desired to bathe in a tank of blood. The king, in order to satisfy her queer desire, prepared a tank filled with lac-dye (अलक्तक). The queen bathed in it and looked red, was pounced upon and carried off to Udayachala by a big bird who mistook her for a piece of raw flesh. After discovering that she was not that, it left her on that mountain whence she was conducted by sage Jamadagni to his hermitage. There the queen gave birth to a son who, on account of his association with Udayachala, was named Udayana. The mother put her own bracelet, marked with the name of सहस्रानीक, on the wrist of her dear son (Udayana). Udayana grew up gradually and once roaming about met with a S'abara who had captured a snake. He got the snake released in exchange for his bracelet. The snake who was no other than Vasunemi, the elder brother of Vasuki, in gratitude, presented him with certain valuable things—

(i) a lute named घोषवती ;

(ii) the art of weaving unfading (अम्लान) garlands (माला) ; and (iii) the art of adorning the forehead with unfading marks (तिलक).

Meanwhile, the S'abara, attempting to sell the bracelet in the market, was caught by the royal people and was

produced before the king. The king getting the clue from him traced out the queen together with Udayana. Sometime after, the king made over the charge of the kingdom to Udayana and started on महाप्रस्थान।

Udayana, during the first year of his reign, attended to his duties with care. But soon after, he became addicted to capturing elephants with the help of the fascinating lute घोषवती and left the kingdom practically to the charge of his minisiters and advisers—Yaugandharayana, Rumanwat and Vasantaka. At this time, Pradyota (alias Mahasena), king of Ujjayini became invincible being presented with a sword by goddess चण्डी and earned the epithet चण्ड ('the fierce'). He married a Daitya-maiden named अङ्गारवती who bore him two sons (गोपालक and पालक) of super-human strength. He held a feast in honour of Vasava (Indra) and, by his favour got a matchless daughter whom he named Vasavadatta.

Udayana and Vasavadatta were suitable matches to each other, but owing to rivalry between two kings—Udayana and Mahasena—a proposal of marriage was impossible, although both the parties, were willing to see the alliance brought about.

Udayana was fond of playing on his famous lute and became an adept in that art. Mahasena hit upon a device, viz. that of proposing to Udayana to Ujjayini and train his daughter in the art of lute-playing. Udayana rejected the offer contemptuously and asked him to send his daughter to him if he liked. Yaug., when he came to know of this disapproved of his thoughtless haughtiness and recounted the invincible character of Mahasena.

Mahasena, on receipt of Udayana's message, hit upon another plan. He knew Udayna's weakness in respect of elephants. He caused a very big wooden elephant to be made and filled its womb with soldiers. It was placed in the Vindhya forest adjcining U 's kingdom. The unsuspecting scouts of U. carried the news of the huge elephant to their lord. He came out as usual, almost unguarded, and was taken captive. He was produced before Mahasena who received him with due respect. He then placed his daughter in charge of U. whom he requested to teach music The teacher and the pupil became attached to each other and U. remained there and felt quite at home.

XIII. The Story of S. V.

Udayana, the king of the Vatsa country, was reigning in Kauśambi * Being addicted to elephant hunting, &c. neglected his duties, and his kingdom was captured by a powerful enemy named. Aruni. Yaugandharayana, the chief minister of Udayana, realised the situation, and felt the necessity of entering into a matrimonial alliance with the king of Magadha with whose assitance he would be able to recover the lost kingdom. Seeing that Udayana was devotedly attached to his queen Vasavadatta and that the king of Magadha would not agree to give his daughter in marrige to one who was already with a wife, he, in consultation with the other ministers and queen V. contrived the following plan. He managed to take the king and the queen to Lavanaka (लावाणक), a village adjacent to Magadha, on the plea of hunting. There,

* He belonged to the line of the Pándavas. Their ancient capital was Hastinăpura which being washed by the Ganges, the captial was removed by निचक्षु to कौशाम्बी (modern Kosa, a village near Allahabad).—विष्णुपुराण IV. 21.

once while the king was out a-hunting, he set up a huge conflagration and spread the report that Yaug. and the queen were burnt by the said fire. When the report reached the king he became restless with grief.

In the meantime Yaug. assumed a disguised form and accompanied by V. whom he gave out to be his sister, went to a penance-grove wh re Padmavatí, the princess of Magadha, came to see her mother. There he managed to place V. under the name of Ávantikā in charge of Padmavatí till the arrival of her husband who as he said, was living abroad. V. recounted the various qualities of Udayana to Padmavatí who became gradually devoted to Udayana. The marriage was proposed by her brother Darśaka, and Udayana was persuaded to accept the proposal. The marriage was performed at Rajagriha, the capital of Magadha. V. all along hid herself from the eyes of U. and P. also saw to that in consideration of V.'s high lineage which was apparent from her dealings. Padmavatí was suffering from a head-ache and a bed was prepared for her in the 'Samudra-griha'. The king went there to see her but found the bed empty He himself lay on that bed and was taking rest for sometime but fell asleep. In the meantime V. came there to wait upon P, and sat by the side of the king whom in the dim light within the grove she naturally mis-took for P. When she realised her mistake she hurried to leave the place but not before raising up the king's arm which was hanging down from the bedstead. The king recognised the touch and half-asleep saw **Vasavadatta as a vision.** ***This accounts for the title of the play.*** After his sleep the king received the happy news from the people of Darśaka that his rival Áruṇi had been defeated by his general Rumanwan and was asked to

hurry up for completing the victory. He returned to his capital where a messenger carried congratulations from Maha sena and his queen together with a portrait of their beloved and departed daughter Va´savadatta´, from which he was asked to have some consolation. Padma´vati´ told the king that there was a striking similarity between the portrait and the figure of A´vantika´. In the meantime Yaugandhara´yana made his appearance and explained everything to the utter joy and wonder of all present.

XIV. A SUMMARY OF THE DRAMA.

Act I.

Scene.—A Path in a hermitage near Rajagriha.

Yaug. and Va´savadatta´ having left La´va´naka come to a hermitage near Ra´jagriha in Magadha. Princess Padma´vati´, too, with her retinue, comes there to see her mother and there she proclaims that she wishes to fulfil the desires of the hermits there. Yaug. catches hold of the opportunity and, passing off V. as his sister, begs to place her in the care of the princess. A Brahmacha´rin comes there from La´va´nak and narrates the sad plight of Udayana at the loss of V. who as well as Yaug. says the Brahmacha´rin, was burnt to death in a conflagration. Yaug. takes leave of P. and all retire as it is evening.

Act II.

Scene.—Palace-garden at Rajagriha.

Both P. and V. (now called A´vantika´) are playing with a ball in the garden. A maid appears there and says that P. is going to be the daughter-in-law of Maha´sena, but that she herself likes to be wedded to U. of whom she has heard much. Just then the nurse comes in and announces the betrothal of P. to U. who is already

at Magadha. V., in spite of her mental strength, gives way to momentary weakness but holds on on being assured that U. has not taken the initiative in the matter. Another maid comes in and informs them that the wedding is going to take place that very day.

Act III.

Scene.—Palace-garden (Same as in Act II).

A´vantiká, while alone in the pleasure garden, bewails her lot. A maid appears and asks her to weave garlands for the newly married princess. Another maid comes in and asks her to be quick. A´vantika´ hands over to her the garlands and goes away to soothe her mental agony in sleep.

Act IV.

Scene.—(i) A part of the palace.
(ii) Palace garden.

[*Interlude* ;—After the performance of the marrige, U. and his party are staying in the place in ease and comfort.]

P. and A´vantika´ with a maid enter and take their seats in the garden. They begin to talk about U. At this time U. and his friend, Vasantaka, come to the same place. The ladies, out of consideration for A´vantiká avoid their sight and enter the Mádhavi´-bower wherefrom later on, they chance to overhear the conversation of U. and his friend for an expression of his relative love for tho queens (P. and V.). U. is compelled to give out that in spite of the many special charms of P. he is not able to shake off his sweet but sad memory of V. This soothes V., and P., too, appreciates the king's sincerity of love. U.'s

eyes are filled with tears in memory of V., and Vasant. goes out to fetch water for him. V. slips away and P. proceeds to Ud. Vasant. comes with water and gets embarrassed at the sight of P. He, and, at his instance, Ud. explain away the tears as being due to the pollen of Kasa flowers. The ready-witted Vasant., however, avoids a more delicate position by asking Ud. to prepare himself for a state reception in the court of Darsaka.

Act V.

Scene—(i) A part of the harem.

(ii) "Samudra-griha" in the palace garden.

[*Interlude* : P. gets a head-ache. A maid comes in search of Vasant. and, on finding him, asks him to inform the king of P.'s illness].

Ud., accompanied by Vasant., goes immediately to 'Samudragriha' where P. is reported to be lying. Not finding her they await her arrival there. Ud. rests on the bed intended for P. and gradually falls asleep. Vasant. leaves Ud. alone. In the meantime V. comes in and, in dim light mistaking the sleeping King for P., lies down by his side. The king in his sleep mutters the name of V. and a conversation is held between V. and the dreaming king. At last, when V. is going away, the disconsolate king who is awakened by her touch, tries to rush out in search of her. Vasant. tries to persuade him that it is all a dream or an illusion. In the meantime, the chamberlain appears and informs the king of the arrival of his minister, Rumanwan, with a huge army for the overthrow of Aruni (his adversary), and the king gets up at once with a view to join Rumanwan in his march against his enemy.

Act VI.

Scene—(i) Palace-gate at Kaus´a´mbi.

(ii) Palace at Kaus´a´mbi.

[*Interlude* :—The Vatsa kingdom has been recovered. The king hears the tune of his (lost) lute and gets hold of it and becomes all the more restless over the disappearance of its constant player (*V*asavadatt*a*). The chamberlain and the old nurse of V. have come from Ujjayini and are seeking interview with the king. The portress explains to them the present condition of the king and asks them to wait. On being informed that their mission, too, will be conducive to his consolation their arrival is announced to the king.]

Preliminary to their reception, Pad. is sent for. She arrives, and the chamberlain and the nurse also are conducted in. They hand over to the king a picture-board containing the figures of Ud. and V. with which the ceremony of their marriage had been performed after their elopement. The figure of V., they suggest, will lessen his grief. P. tells the king that she notices a striking resemblance between the figure of V. and that of *A*vantik*a*. A´vantik*á* is sent for. In the meantime, Yaug. in disguise comes and wants to take back his sister (*A*vantik*a*). All are suprised till everything is explained by Yaug. All are re-united and become happy.

The five सन्धिs of the drama.

A Sanskrit drama (नाटक) consists of 5 सन्धिs or stages in the development of the plot. ('नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम्') । They are—'मुखं प्रतिमुखं गर्भो विमर्श उपसंहृतिः' [—सा. द.] In the मुखसन्धि, a fact is introduced on which depends the subseqent development of the plot ; this सन्धि contains the बीज of the drama. 'यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा । आरम्भेण समायुक्ता तन्मुखं परिकीर्त्तितम्' ॥ [सा. द.]. In the स्वप्ननाटक, the incidents of the first Act form the मुखसन्धि, where queen Vasavadatta is placed as a ward under the care of Padmavati. We get the बीज in the following words of Yaugandharayana,'—'भोः अहम् अर्थी' as, after Padmavati's declaration 'कस्याय किं दीयताम्', the words of Yaug. point out the fact on which the subject-matter of the play depends. 'अल्पमात्रं समुद्दिष्टं बहुधा यद्विसर्पति । फलस्य प्रथमो हेतुर्बीजं तदभिधीयते ॥' [सा. द.].

In the प्रतिमुख-सन्धि the facts of मुखसन्धि get further development and tend to the achievement of the main object of the plot.

"फलप्रधानोपायस्य मुखसन्धिनिवेशिनः ।
लक्ष्यालक्ष्य इवोद्भेदो यत्र प्रतिमुखञ्च तत् ॥" [सा. द.]

The incidents of Acts II, III and IV form the प्रतिमुखसन्धि of this drama, where Vasavadatta is an amiable companion of Padmavati ; the latter is married to Udayana, and there are circumstances that help to bring the नायक and नायिका together.

Then comes the गर्भसन्धि where the main object of the plot is apparently achieved in consequence of a series of favourable and unfavourable circumstances :—

'फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन ।
गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहुः ॥' [सा. द].

Here we see the नायक and नायिका united together for the time being in the समुद्रगृह where the King in his sleep talks to

Vasavadatta, is physically touched by, her and wakes up and cries to follow her with the words "वासवदत्ते तिष्ठ तिष्ठ।" Here ends the गर्भसन्धि। The विमर्शसन्धि commences with the king's vain effort of following Vasavadatta while she was going out in haste from the समुद्रगृह—

'निष्क्रामन् सम्भ्रमेणाहं द्वारपक्षेण ताडितः।
ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः॥'

In the विमर्शसन्धि a sudden change in the course of events takes place and frustrates the immediate achievement of the final object of the play.

'यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकः।
शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः॥' [सा. द.]

The विमर्शसन्धि generally describes the विरह of the नायक and नायिका and here the poet finds full scope for his skill and power of imagination. In the स्वप्नाटक the विमर्शसन्धि extends up to the presentation of Vasavadatta's portrait to Udayana—'एसा चित्तफलआ तव सआसं पेसिदा। एदं पेक्खिअ णिव्वुदो होहि' in Act VI. [Slokas 1, 2 and 3 of Act VI are fine descriptions of the King's विरह]।

Then comes the निर्वहणसन्धि or उपसंहृति। Here the obstacles to the achievement of the final object are removed and a happy conclusion is brought about.

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम्।
एकार्थमुपनीयन्ते यत्र निर्वहणं हि तत्।' [सा॰ द.].

The निर्वहणसन्धि ends with the भरतवाक्य। In the स्वप्नाटक, this सन्धि commences with Padmavati's looking at the portrait of Vasavadatta.—'हं'। सदिससदिसी खु इयं अय्याए आवन्तिआए in Act VI. The happy conclusion required is described in the following remarks of the king—

'अये! असौ यौगन्धरायणः, इयं महासेनपुत्री!'

Elements of

PRAKRITA

One of the peculiar features of the Sanskrit Drama that strikes even a casual observer is the distribution of dialects amongst the characters.

The hero and higher characters speak in classical Sanskrit, while female and other minor characters speak in the different Prakrita dialects. "Sanskrit is a high language,........says Dr. Winternitz. "........in contra-distinction to Prakrita (original, natural, ordinary) which signifies the common language of the people."

Derivation of the word Prakrita.

Different derivations have been suggested by different authorities :—

(1) प्रकृतिः संस्कृतम् ; तत आगतं तत्र भवं वा प्राकृतम् । –हेमचन्द्र 8, I. I.
(2) 'प्रकृत्या' स्वभावेन सिद्धम् इति प्राकृतम् ।
(3) प्राकृतजनानां भाषा प्राकृतम् ।

Divisions of Prakrita.

The oldest Prakrita grammar which we possess (that of Vararuchi called प्राकृत-प्रकाश), enumerates four varieties of Prakrita, viz, (1) माहाराष्ट्री, (2) शौरसेनी. (3) मागधी, (4) पैशाची । Later authorities add many more to the list. [शूरसेन is another name of मथुरा] ।

But there are *two main* varieties of Prakrita. One includes the *Saurasenî* and the so-called *Maharashtri*, which are said to be the prose and poetic phases of the

same variety. The other is the M*a*gadh*i*. Barring a few variations, शौरसेनी is nearest to classical Sanskrit. In M*a*rkandeya's Pr*a*krita Sarvaswa we find a detailed description of the शौरसेनी। But while discoursing on the different varieties of Pr*a*krita, grammarians generally make माहाराष्ट्री the basis of their discussions.

The ancient बृहत्कथा of गुणाढ्य is supposed to have been written in the Pais´*a*ch*i* dialect, ('भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम्')।

Dramatic Pr*a*krita.

(1)	M*a*h*a*r*a*shtr*i*	Main Pr*a*krits, having some minor varieties
(2)	*S*aurasen*i*	
(3)	M*a*gadh*i*	

(1) M*a*h*a*r*a*shtr*i*—This is the Pr*a*krita *par excellence* ('प्रकृष्टं प्राकृतं विदुः'—दण्डी). Old authorities speak in high terms of this form of Pr*a*krita. Grammarians have devoted chapters to this particular dialect. K*a*vyas like the famous Saptas*a*t*i* and Setubandha are written in this dialect. But *so far as dramas are concerned*, this is used only *in verses and songs*, the rest of the drama being in other dialects. Phonetic decays (such as य in place of क, ग, च, etc.) are very prominent in this variety. This variety is conspicuous by its absence in Bh*a*sa's works. In the *S*akuntal*a* the Prākrita verses are generally in M*a*h*a*r*a*shtr*i*.

(2) *S*aurasenī—This Pr*a*krita is nearest to classical Sanskrit. In dramas this is used *in prose*. It is chiefly spoken by high-born women. This is the only *Prakrita dialect* in the *Swapna-Vas*a*vdatta* and the *Pr*a*tima* in

which Prakrita has been employed only in prose. In dramas *S*auraseni is the preponderating dialect.

(3) Magadhi—Persons of the lower classes speak Magadhi in the dramas. This dialect is also absent in Swa.Va. and the Pratima. In the *S*akuntala, the fisherman and the police-men speak in Magadhi (*S*ak. VI. प्रवेशक)

Some general rules for the Prakrits.

1. **Vowels.** Prakrit retains all the Sanskrit vowels, except ऋ ऌ ऐ and औ। (1) रि for ऋ—ऋद्धि=रिद्धि, (2) इ—ऋषि=इसि, कृपण=किविण, सदृशं=सरिसं, हृदयं=हिअअं, दृढं=दिढं। (3) उ—निभृत=निहुअ, पृच्छति=पुच्छदि, संवृत्ता=संवुत्ता। ऐ and औ are generally replaced by ए and ओ respectively ; e. g. कौमुदी=कोमुई। तैल=तेल्ल, स्वैरं=सेरं, औषधं=ओसहं।

2. **Consonants.**—They are almost common with Sanskrit except some which are not to be found in some dialects.

(i) विसर्ग is not used in Prakrit and is replaced by ओ; e. g. देवः=देवो। सः राजा=सो राजा।

(ii) न is repressented by ण (except in पैशाची) ; e g. नरः=णरो ; सुखेन=सुहेण ; इदं तावत् किं नाम,=इमं दाव किं णाम ; को नाम...जानाति=को णाम...जाणादि ; सज्जनं =सज्जणं।

(iii) य becomes ज (except in मागधी) ; e. g. यथा=जधा, यदि =जइ, यथा=जह, यावत्=जाव, युज्यते=जुज्जइ। In S'auraseni य becomes ज, आर्य becomes अज्ज, but in Bhasa अय्य is the common form. भार्या should be भज्जा, but in Bhasa भय्या is met with. शय्या should be सज्जा or सेज्जा but we find सय्या, सूर्य=सुय्य। This is sanctioned by

some grammarians; cf. पच्यउत्त, but in S'ak. we have पच्चउत्त।

(iv) श and ष become स (but in मागधी only श); e. g. शोभते = सोहदि, पौषधं = पोसहं, अशेष = असेस, केशेषु = केसेसु, but in Mg. केशेषु ॥ दोष: = दोसो, प्रविश = पविस, एष: भणति = एसो भणादि शून्यं = सुण्णं, कुशली = कुसली, शर = सर, शय्या = सय्या।

(v) After a vowel, क, ग, च, ज, त, द, प, व are generally dropped; e. g. लोक = लोअ, नगर = णअर, नगरी = णअरी, प्रचुर = पउर, रसातल = रसाअल, गति: = गइ, अचिरेण = अइरेण, आगन्तुकेन = आअन्तुएण, भोजनं = भोअणं, भगिनी = भइणी, रिपु: = रिऊ, विबुध: = विउहो।

(vi) ख, घ, थ, ध, फ and भ between vowels are generally reduced to ह, e. g. मेघ – मेह, सखी – सही, वध – वह, साधु – साहु, सफलं – सहलं ; etc. शेफालिका – सेहालिआ, सखीजन – सहीजण, भवतु – होदु, माधवो – माहवी, अधिकं – अहिअं, कथं – कहं, सुखेण – सुहेण, शोभते – सोहदि, मधुरा – महुरा।

N. B. In Sauras'eni थ is generally replaced by ध, e. g. अतिथि (अदिहि) – अदिधि, कथयतु – कधेदु।

Remarks.—त is generally changed into द in *Sauraseni* (instead of being dropped as in *Maharashtri.*) Thus, गच्छदि instead of गच्छइ। Cf. वासवदत्ता मे बहुमदा (= बहुमता), अभिजातं – अभिजादं, मन्त्रितं = मन्तिदं, तिष्ठतु – चिट्ठदु।

(vii) प, when *not elided,* becomes व, उपसर्पामि – उवसप्पामि, विकल्प: – विकप्पो, मण्डपस्य – मण्डवस्स, कूपं – कूवं, शाप – शाव, परं – वरं। व and ब are often promiscuously used. Acc. to हेमचन्द्र ब becomes व. "बो व:". under certain conditions Both ब & व are seen in dramatic Prakirt.

(viii) ट and ठ become ड and ढ respectively; e. g. पट – पड, कुटिल – कुडिल, पठन – पढण।

(ix) Dentals (दन्त्यवर्ण) are often palatalised (तालव्य) and sometimes cerebralised (मूर्धन्य) । तिष्ठति – चिट्ठदि

or चिट्ठ, अनुतिष्ठतु – अणुचिट्ठदु, अप्रत्यक्ष – अप्पच्चक्ख, सत्य – सच्च, कृत्य – किच्च, or कच्च, प्रथम – पढम or पुढम, निध्यायसि – णिज्झायसि, मध्य – मज्झ, पतितैन – पडिदेण, कटुक – कडुअ। अत्यन्त – अच्चन्त, वर्तते – वट्टइ, अपराज्ञा – अवरज्झा, नैपथ्य – णेवच्छ, अत्याहित – अच्चाहिद।

(x) र sometimes becomes ल in S´ and M., e. g. मुखर – मुहल, दरिद्र – दलिद्द ; but in Magadhi र always becomes ल.

3. **Conjunct consonants.**

(i) At the beginning of a word only a single consonant is allowed to remain ; प्रयाम – पयाम, क्रम – कम।
[There are a few exceptions, e. g. स्नान – ण्हाण],

(ii) In the middle of a word no group can exceed two consonants ; क्ष = क्ख ; e. g. तीक्ष्ण = तिक्खो, also तिण्हो।

(iii) Assimilation is a very common feature in Prakrita ; e. g. युक्त = जुत्त, खड्ग = खग्ग, उत्पल = उप्पल।

N. B. "The general rule is that between equals (re: position of the letter in a वर्ग) the second prevails ; between unequals the stronger prevails."— Woolner ; e. g. क् + त् = त्त, e.g. युक्त = जुत्त, उक्त = उत्त ; ग् + ध् = द्ध, दुग्ध = दुद्ध, सुप्त = सुत्त, लुब्धया = लुद्धाए।

(iv) ज्ञ becomes ण्ण, e. g. अनभिज्ञ = अनभिण्ण, यज्ञ = जण्ण, राज्ञा = रण्णा। But in Bhasa we have generally ञ्ञ for ण्ण।
[This is an evidence of antiquity]. राज्ञा = रञ्ञा, विज्ञान = विञ्ञाण, ज्ञाति = ञादि, अज्ञात = अञ्ञाद, but प्रतिज्ञा = पडिण्णा। But आ√ज्ञा is an exception ; e. g. आज्ञप्ति– आणत्ति। आज्ञापयति = आणवेदि।

N. B. न्य = ञ्ञ (in Bhasa) अन्या = अञ्ञा, शून्य = सुञ्ञ ; सुण्ण is also met with.

स्त and स्थ become त्थ, e. g. हस्त = हत्थ, हस्ती = हत्थी, अस्ति = अत्थि, अवस्था = अवत्था।

ष्क becomes क्ख, e. g. पुष्कर = पोक्खर।

ष्ट and ष्ठ become ट्ठ; e. g. दृष्टि = दिट्ठि, सुष्ठु = सुट्ठु, सन्तुष्ट = संतुट्ठ, दिष्ट्या = दिट्ठिआ, इष्टम् = दिट्ठम् ।

ष्प and ष्फ become प्फ; e. g. पुष्प = पुफ्फ, निष्फल = णिप्फल।

र्श becomes स preceded by अनुस्वार, e. g. आदर्शकः = आदंसओ ।

क्ष becomes (i) च्छ; e. g. अक्षि = अच्छी, (also अक्खि); लक्ष्मी = लच्छी ।
(ii) क्ख, e. g. दक्षिण = दक्खिण, प्रेक्षस्व = पेक्खस्स, नक्षत्रं = णक्खत्तं, प्रदक्षिणः = पदक्खिणओ, वृक्ष = रुक्ख, (also वच्छ) ।

श्न becomes ण्ह,—प्रश्न = पण्ह
ष्ण „ ण्ह — उष्ण = उण्ह; तूष्णीक = तुण्हीअ
स्न „ ण्ह — स्नान = ण्हाण; स्नायति = ण्हाअदि
क्ष्ण „ क्ख — तीक्ष्ण = तिक्ख

श्म, ष्म, स्म, ह्म becomes म्ह । कश्मीर = कम्हीर, ग्रीष्म — गिम्ह, विस्मय = विम्हअ, ब्राह्मण = बम्हण ।

N. B. ण्ह and म्ह are generally misprinted as ह्ण nda ह्म respectively in extant editions.

A vowel followed by a conjunct consonant must be short.

ईश्वरः = इस्सरो, शून्यं = सुण्णं, दीर्घं = दिग्घं, शीघ्रं = सिग्घं ।

Conjunctconsonants are either assimilated, or separated by the insertion of a wowel, known as स्वरभक्ति,when one of two consonants is a nasal or a semi-vowel; e. g. स्निग्धा = सिणिद्धा, स्नेहेन = सिणेहेण, पूर्वः = पुरवो, स्नेहः = सिणेहो, स्मरति = सुमरदि, पद्म = पदुम, पउम; पद्मावती = पदुमावदी, पद्मिनिका = पदुमिणिआ, स्वप्न = सिविण, वर्षा = वरिसा, हर्ष = हरिस ।

N. B. The vowel inserted is generally इ or उ but sometimes अ । रत्न = रदण, रअण ।

4. शब्दरूप & धातुरूप

पुं स्त्री बहु—आ (e. g. वृक्षान् = वक्खा); later—ए (e. g. वच्छे) । ओ

१ मा २या बहु—आणि ; later—आइं (or आइ), e. g. बहुकलान्तानि राजकुलानि = हुबुवत्तन्ताणि राअउलाणि(Pratim*a*) ; शिरीषकुसुमानि = सिरिसकुसुमाइं .(*S*ak.).

In प्राकृत, the plural is used for the dual number, ६ठी is used for ४र्थी। ४र्थी is met with only in the singular of अकारान्त bases in माहाराष्ट्री। The same form is used for the singular form of २या, ६ठी and ७मी in fem.

The following examples will explain some of the striking mutations :—

वेदिकया = वेदिआए, दृष्ट्वा = दिट्ठिए, अस्माभि: = अम्हेहिं (or without अनुस्वार) वृक्षेभ्य: = रुक्खाहिंतो or रुक्खासुंतो, पुत्रकस्य = पुत्तअस्स, गुरो: = गुरुणो, पौरवाणां = पोरवाणं, वृक्षे = रुक्खे or रुक्खम्मि, अस्मिन् = इमस्सिं, अस्यां = इमाए (also इमस्सिं)।

The masculine and neuter are often confused with each other ; e. g. इमे तनूरुहा (Pratima) ; इदं वुत्तन्तं (S'ak.).

In conjugation also the dual is replaced by the plural and the आत्मनेपद by परस्मैपद ; e. g. वीजयत: = वीअअन्ति, हसाव: = हसामो or हसमह, त्वरताम् = तुवरदु, शोभते = सोहदि।

5. तद्धितs.

(i) In place of मतुप्—आलु, आल, मन्त, वन्त, &c., are added inconsonance with usage. धनवान् = धणवन्तो, गुणवान् = गुणवन्तो. etc.

(ii) ता = दा, e. g. मूढता = मूढदा; त्व = त्तण, पीनत्व = पीणत्तण।

(iii) In the sense of परिमाण we get इय। एतावत् = एत्तिअं, कियत् = केत्तिअं।

(iv) केरक is a प्रत्यय in the sense of 'relating tc'. परकीय: = परकेरओ।

6. *Archaisms in Bh*a*sa

1. अम्हाअं (Skt. अस्माकम्] in Bh*a*sa. This is not sanctioned by grammar, nor found in dramas hitherto known. Also अम्हाणं which is the usual form.

2. खु—(Sanskrit खलु)। Written almost throughout without

the doubling of the initial (क्खु). After short vowels and after ए and ओ grammar requires क्खु, after long vowels and अनुस्वार—खु ।

3. तव—(Skt. तव)। Acc. to grammarians and later dramas तुम्ह (तुह) and not तव is proper to S'auraseni.

4. तुवं—(Skt. त्वम्)। तुमं is found in later dramas and occurs sporadically in Bhasa also.

5. वअं, वयं (Skt. वयं) The form proper to S'auraseni is अम्हे। वररुचि and मार्कण्डेय permit the use of वअं in S'auraseni. प्राकृतप्रकाश 12-15.

6. कआत् = किंच। Later form—कोस।

7. करिअ—Skt. कृत्वा। Later form is कदुअ; गच्छिय = गत्वा, later form गदुअ।

8. आम is unusual in later Prakrit.

9. स्त्री ७मी १व—आअं; later आए।

N. B. Some of these forms are met with in the dramas of As'waghosha.

7. Avyayas (अव्ययs).

विअ—इव; also व्व, व = इव। वि = अपि after अनुस्वार = पि)। वि णाम = अपि नाम। तुवं पि = त्वम् अपि, मं पि = मामपि। ति, त्ति = इति; सिक्खिस्सामि त्ति = शिक्षिष्ये इति। रोदिदि त्ति = रोदिति इति। वत्तामि त्ति = वर्ते इति। The form ति occurs only after अनुस्वार। But this is not followed by Bhasa. जेव = एव। If अनुस्वार or आ, ई, ऊ precedes, we find the form जेव, otherwise ज्जेव।

[Here Woolner adds the following note; "S'auraseni जेव, जेव्व (= एव), ज्जेव्व after a short vowel; e. g. अज्जस्स ज्जेव्व आयस्स एव, एव्वं वक्तुकामा, = एवं वक्तुकामा, जदि एव्वं होदु।' [These peculiarities noted by Woolner are not found in Bhasa and एव्वं is always found in place of एव in Bhasa]. 'अ = च;

*For details. see American Oriental Journal XL. PP. 251, &c.

after अनुस्वार, च remains. अहं च = अहं च, एता च = एता च, अयं च = अयं च। खलु ; हु (after आ and अनुस्वार—खु) = खलु। खु is almost always found in Bhasa. धञ्ञा खु = धन्या खलु ; अलिअं खु = अलीकं खलु ; सो खु = स खलु ; ण हु = न खलु। सा खलु = साहु॥ दाणिं also इदाणिं = इदानीं। तदाणिं = तदानीं, जाव = यावत्, दाव = तावत्, कहिं = क्व. कुव, एत्थ = अत्र। अथवा = अहवा, [आदु is a special form meaning अथवा]. एव्वं विअ = एवम् इव, तव = तर्हि।

8. Participles

1. Present. अन्त and माण are used e. g. गच्छन् गच्छन्तो, गच्छमाणो।
2. Future. स्सन्तो and स्समाण ,, ,, पुच्छिस्सन्तो, पुच्छिस्समाणो।
3. Past. ओ or दो ,, ,, पुच्छिदो (S´), पुच्छिओ (M).

दत्तः = दिण्णो (specially formed)

9. Infinitives

तुम् becomes दुम् in S´. Mg., and उम् in M. e. g. = गन्तुम् = गमिदुम्, and गच्छिउम्, also गमिदुम्। सोदुं = श्रोतुं।

10. Gerund

In the sense of क्त्वा—इअ, तूण, दूण and ऊण are found. S´.—पुच्छिअ, M.—पुच्छिऊण. । S´ and Mg. have कदुअ = कृत्वा, गदुअ = गत्वा (also गच्छिअ), आगच्छिअ, also करिअ = कृत्वा, चिट्ठिअ = स्थित्वा, सुणिअ = श्रुत्वा।

11. Gerundives

(a) From तव्य; e. g. पुच्छिदव्व प्रष्टव्य ; कादव्व = कर्त्तव्य, also कत्तव्व।
(b) ,, अनीय, M. अणिज्ज ; S´., Mg. अणीय ; e. g. करणीय, and ,, करणिज्ज। रमणिज्ज (रमणीय), सअणीय (शयनीय)।
(c) ,, य, e. g., कज्ज = कार्यं।

12. Causatives

This is formed, as in Skt., by the addition of अय (which becomes ए in Prakrit) to the strong form of the root ; e. g हासयति = हासेइ or हासेदि, सम्पादयामः = सम्पादेम्ह।

After ज्ञ Sanskrit inserts प् ; पय becomes Pkr. वे ; णिव्वावेदि णिर्व्वापयति; आणवेदि = आज्ञापयति ।

13. Peculiarities of Ma´gadhi´.

(i) श for स, e. g. भविश्शदि = भविस्सदि (भविष्यति) ।

(ii) ल for र, e. g. चालुदत्ते (चारुदत्त:) ।

(iii) य is the only form in place of य or ज ; e. g. यधा = जधा (यथा) ; यहये = सहजं ।

N. B. The Nom. Sing. of अकारान्त bases ends always in ए ।
शे हश्ते (for हस्त) = सो हत्थो = स: हस्त: । शहजे किल ये विणिन्दिए ।
(= सहज किल यं विनिन्दितं) हके, हगे or अहके = अहम् ।

Otherwise the grammar closely follows शौरसेनी । Magadhi is absent in Swapna and Pratima. In S´ak., Act VI, (प्रवेशक.) Magadhi´ has been employed,

14. Pra´krits of Bha´sa.

Barring a few variations S´auraseni´ is the only Pra´krita that is generally met with in Bhasa. There are some archaisms here and there, which may have been due to errors of scribes or to some local influence. One difficulty with regard to the determination of the readings of Bhasa is the paucity of manuscripts. Some Prakrita forms are found in the drama which are not sanctioned by Grammar. Such forms are found only in Bhasa's dramas and in those of Aswaghosha. (See Intro. Sec. 6.)

स्वप्नवासवदत्तम्

स्वप्न-वासवदत्तम्

(VASAVADATTA IN A VISION)

DRAMATIS PERSONÆ

(নাট্যোল্লিখিত ব্যক্তিগণ)

MEN

उदयन—King of Vatsa.

यौगन्धरायण—Prime-Minister of Udayana.

वसन्तक—Jester (वयस्य) of Udayana.

—काञ्चुकीय—Chamberlain of Darśaka, king of Magadha.

रैभ्य—Chamberlain of Mahāsena king of Mālava.

सम्भषक—A servant of Padmāvati.

सूत्रधार (the stage-manager). Two guards of Padmāvatī. ब्रह्मचारी (a student).

WOMEN

वासवदत्ता—First wife of Udayana—daughter of Mahāsena, king of Mālava.

आवन्तिका—वासवदत्ता in disguise.

पद्मावती—Second wife of Udayana, sister of Darśaka, king of Magadha.

पद्मिनिका, मधुकरिका — Maids attending on Padmāvatī.

विजया—Portress at the palace of Udayana.

वसुन्धरा—Nurse of Vāsavadattā.

Maid-servants in the Palace of Darśaka. A lady-hermit. Nurse of Padmāvatī.

OTHERS

(not appearing on the stage.)

दर्शक—King of Magadha.

पुष्पकभद्र—A sooth-sayer.

महासेन—(or प्रद्योत)—King of Mālava.

रुमण्वान्—सेनापति of Udayana.

ब्रह्मदत्त—King of Kāmpilya.

आरुणि—An enemy of Udayana.

गोपालक }
पालक } —Two sons of Mahāsena.

विरचिका—A lady-love of Udayana.

अवन्तिसुन्दरी—A Yaksha lady in the palace of Darśaka.

अङ्गारवती—Queen ef Mālava, the mother of Vāsavadattā.

The mother of Darśaka.

The wife of Darśaka.

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः ।—

उदयनवेन्दुसवर्णावासवदत्ताबलौ बलस्य त्वाम् ।
पद्मावतीर्णपूर्णौ वसन्तकम्रौ भुजौ पाताम् ॥ १ ॥

एवमार्य्यमिश्रान् विज्ञापयामि··· । अये ! किंनु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते ? अङ्ग ! पश्यामि ।

Eng. Equiv. नान्दी—a benedictory verse. सूत्रधार—the stage-manager.

(নান্দীপাঠের পরক্ষণেই সূত্রধারের প্রবেশ)

[*Just after the benediction enter the stage-manager*]

Eng. Equiv. उदय-नवेन्दुसवर्ण—of the same colour with the rising new moon. आसवदत्तावल—(by which ladies are invigorated by the administration of wine, or,) to which strength has been imparted by wine ; बल—Balarāma, [पद्मावतीर्णपूर्ण—filled up with the appearnoe of beauty. [पद्मा—gooddess of beauty]. वसन्तकम्र—charming like spring.

Prose.—उदयनवेन्दुसवर्णौ आसवदत्तावलौ पद्मावतीर्णपूर्णौ वसन्तकम्रौ बलस्य भुजौ त्वां पाताम् । १ ।

Beng.—উদয়কালীন নূতনচন্দ্রের তুল্যবর্ণ, সুরা হইতে প্রাপ্তবল, লক্ষ্মীর আবির্ভাবে (সৌন্দর্য্যে) পরিপূর্ণ, বসন্তের ন্যায় কমনীয় বলরামের ভুজদ্বয় তোমাকে রক্ষা করুন ॥ ১ ॥

Eng.—May the arms of Balarāma, having the same colour as that of the rising new moon, highly invigorated by wine, possessed of the fulness of beauty and charming like spring, protect thee.' I.

Eng. Equiv. आर्य्यमिश्र—a respectable gentleman ; your honour. विज्ञापनव्यग्र—eager to make an announcement. अङ्ग—(Beng. ওগো)—hallo (interjection).

(নেপথ্যে)

উস্সরহ উস্সরহ অয্যা, উস্সরহ (ক)।

সূত্রধারঃ—ভবতু, বিজ্ঞাতম্।

ভৃত্যৈর্মগধরাজস্য স্নিগ্ধৈঃ কন্যানুগামিভিঃ।

ধৃষ্টমুৎসার্য্যতে সর্বস্তপোবনগতো জনঃ॥ ২॥

ইতি স্থাপনা।

(ক) উৎসরত উৎসরত আর্য্যাঃ উৎসরত।

Beng.—আমি ভদ্রমহোদয়গণকে এই জানাইতেছি....। আঃ! আমি জানাইতে ব্যগ্র হওয়ামাত্র, একটি শব্দ শুনা যাইতেছে কেন? আচ্ছা দেখি।

Beng.—I beg to inform the learned gentlemen as follows.... Ah! Why is it that something like a noise is being heard just as I am on the point of making the announcement. Well, I will see.

Beng.—(নেপথ্যে) সরিয়া যান, সরিয়া যান। মহাশয়গণ, সরিয়া যান।

Eng. (*Behind the scenes*). Away, away, gentlemen, away.

Eng. Equive. স্নিগ্ধ—devoted; loyal. অনুগামিন্—following behind. ধৃষ্টম্—high-handedly. উৎসার্য্যতে—is being removed

Prose. মগধরাজস্য কন্যানুগামিভিঃ স্নিগ্ধৈঃ ভৃত্যৈঃ সর্ব্বঃ তপোবনগতঃ জনঃ ধৃষ্টম্ উৎসার্য্যতে॥ ২॥

Beng.—সূত্রধার।—হাঁ, বুঝিতে পারিয়াছি। রাজপুত্রীর অনুগামী মগধরাজের অনুরক্ত ভৃত্যগণকর্ত্তৃক তপোবনস্থিত সমস্ত লোক অসভ্য ভাবে উৎসারিত হইতেছে॥ ২॥

স্থাপনা।

Eng.—The stage-manager—Ah! I understand. All the persons of the penance-grove are being removed [from

[दृश्यम्—राजगृहसमीपवर्त्ति तपोवनम्—Editor.]

(प्रविश्य)

भटौ—उस्सरह उस्सरह अय्या, उस्सरह (क)।

(ततः प्रविशति परिव्राजकवेषो यौगन्धरायण आवन्तिकावेषधारिणी वासवदत्ता च।)

यौगन्धरायणः—(कर्णं दत्त्वा) कथमिहाप्युत्सार्य्यते! कुतः,

(क) उत्सरत उत्सरत आर्य्याः, उत्सरत।

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the way] in a high-handed manner by the loyal servants of the king of Magadha, who are escorting the Princess. 2.

(*Exit*)

END OF THE PROLOGUE

প্রথম অঙ্ক

(দৃশ্য—রাজগৃহসমীপবর্ত্তী তপোবন—Editor.)

ভৃত্যদ্বয়—সরিয়া যান, সরিয়া যান। মহাশয়গণ, সরিয়া যান।

(তদনন্তর পরিব্রাজকবেশধারী যৌগন্ধরায়ণ এবং অবান্তিকা-বেশধারিণী (অর্থাৎ অবন্তিদেশীয় নারীর বেশধারিণী) বাসবদত্তার প্রবেশ)

First Act.

[Scene—A Penance-grove near Rājagriha—Editor]

Two guards.—Away, away, gentlemen, away.

(*Then enter Yaugandharayána in the guise of a hermit and Vásavadattá in the dress of a lady of Avanti*).

धीरस्याश्रमसंश्रितस्य वसतस्तुष्टस्य वन्यैः फलै-
र्मानार्हस्य जनस्य वल्कलवतस्त्रासः समुत्पाद्यते।
उत्सिक्तो विनयादपेतपुरुषो भाग्यैश्चलैर्विस्मितः
कोऽयं भो निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया ॥ ३ ॥

वासवदत्ता—अय्य, को एसो उस्सारेदि (क) ?

यौगन्धरायणः—भवति, यो धर्मादात्मानम् उत्सारयति।

(क) आर्य्य, क एष उत्सारयति।

Sloka 3

Eng. Equiv. धीर—sober ; gentle. आश्रमसंश्रित—resorting to the hermitage. मानार्ह—worthy of respect. वल्कलवत—clad in bark-garment. उत्सिक्त—haughty. विस्मित—conceited. निभृत—peaceful. ग्रामीकरोति—turns into a village (*i. e.* makes it full of bustle).

Prose.—धीरस्य आश्रमसंश्रितस्य वसतः वन्यैः फलैः तुष्टस्य मानार्हस्य वल्कलवतः जनस्य त्रासः समुत्पाद्यते। भोः, कोऽयम् उत्सिक्तः चलैः भाग्यैः विस्मितः विनयात् अपेतपुरुषः निभृतम् इदं तपोवनम् आज्ञया ग्रामीकरोति ? ॥ ३ ॥

Beng.—যৌগন্ধরায়ণ। (শ্রবণ করিয়া)—একি, এখানেও সমুৎসারণা (অর্থাৎ তাড়াইয়া দেওয়া) আছে! কেন—

যাঁহারা ধীর, আশ্রম আশ্রয় করিয়া বাস করিতেছেন, বন্য ফলে সন্তুষ্ট, যাঁহারা বল্কলধারী এবং মানার্হ, তাঁহাদের ভয় উৎপাদিত করা হইতেছে। হায়! দাম্ভিক, চঞ্চল ভাগ্যহেতু আত্মাভিমানী কে এই দুর্বিনীত ব্যক্তি, যে এরূপ শান্তিপূর্ণ তপোবনকে আদেশ প্রচারে গ্রাম করিয়া তুলিতেছে ? ॥ ৩ ॥

Eng. Yaugandharāyana. (*Listening*). How is it, that people are being driven aside even here ? Why,

"Terror is being created in persons, who are sober, resorting to the hermitage, living contented on wild fruits clad in bark-garments and [therefore] worthy of respect. Oh ! who is this haughty person, destitute of modesty and conceited on account of fickle fortune, that turns this peaceful penance-grove into a village (full of bustle) ? 3.

वासवदत्ता—अय्य, ण हि एव्वं बत्तुकामा, अहं वि णाम उस्सारइदव्वा होमि त्ति (क)।

यौगन्धरायणः—भवति, एवमनिर्ज्ञातानि दैवतान्यवधूयन्ते।

वासवदत्ता—अय्य, तह परिस्समो परिखेदं ण उप्पादेदि, जह अअं परिभवो (ख)।

यौगन्धरायणः—भुक्तोज्झित एष विषयोऽत्रभवत्या। नात्र चिन्ता कार्या। कुतः,

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(क) आर्य्ये, न हि एवं बक्तुकामा, अहम् अपि नाम उत्सारयितव्या भवामीति।
(ख) आर्य्ये, तथा परिश्रमः परिखेदं न उत्पादयति, यथायं परिभवः।

Eng. Equiv. अनिर्ज्ञात—unknown. दैवत—a divine being. अवधूयन्ते—are insulted. परिखेद—affliction ; pain परिभव—insult.

Beng. বাসবদত্তা—আর্য্য, এ কে [লোকদিগকে] সরাইয়া দিতেছে ?
যৌগ—ভদ্রে, যে ধর্ম্ম হইতে আত্মাকে সরাইয়া দিতেছে।
বাসব—আর্য্য, আমি ঠিক এরূপ বলিতে চাহি না। আমাকেও বিতাড়িত হইতে হইবে !
যৌগ—ভদ্রে, অজ্ঞাত দেবতারাও এইরূপ অপমানিত হইয়া থাকেন।
বাসব—আর্য্য, এই [অপমান] আমাকে যত ক্লেশ দিতেছে পরিশ্রম তত ক্লেশ দিতেছে না।

Eng. Va'sava.—Sir, who is this that drives [the people] away ?

Yaug—Madam, it is he who is driving away his own self from piety.

Va'sava—Sir, I do not mean just that ; [but] that I, too, shall be driveh away !

Yaug.—Madam, [even] unknown divine beings are thus insulted.

Va'sava—Sir, fatigue does not afflict me so much as this insult.

पूर्वं त्वयाप्यभिमतं गतमेवमासी-
च्छ्लाघ्यं गमिष्यसि पुनर्विजयेन भर्तुः ।
कालक्रमेण जगतः परिवर्तमाना
चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः ॥ ४ ॥

भटौ—उस्सरह अय्या, उस्सरह (क) ।

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—सम्भषक ! न खलु न खलूत्सारणा कार्या । पश्य,

(क) उत्सरत आर्य्याः, उत्सरत ।

Sloka 4

Eng. Equiv. भुक्तोज्झित—first enjoyed and then abandoned. एष विषयः—this thing. i.e. such prosperity. अभिमत—wished for. परिवर्त्तमान—revolving. चक्रारपङ्क्ति—the set of the spokes of a wheel. भाग्यपङ्क्ति—a series of changes of lot.

Prose.—पूर्व्वं त्वया अपि एवम् अभिमतम् गतम् आसीत् । भर्त्तुः विजयेन पुनः [एवं] श्लाघ्यं गमिष्यसि । कालक्रमेण जगतः भाग्यपङ्क्तिः चक्रारपङ्क्तिः इव परिवर्त्तमाना [सती] गच्छति ॥ ৪ ॥

Beng. যোগ—ঈদৃশ সম্পদ্ আপনি পূর্ব্বে ভোগ করিয়া পশ্চাৎ [স্বেচ্ছায়] ত্যাগ করিয়া আসিয়াছেন। এ বিষয়ে কোনও চিন্তা করিবেন না। যেহেতু—

আপনিও পূর্ব্বে এইরূপ অভিমত ভাবে চলিয়াছেন ; স্বামীর বিজয়-লাভের পর পুনরায় [এইরূপ] শ্লাঘ্যভাবে চলিবেন। কালক্রমে জগতের ভাগ্যসমূহ চক্রের অর-পঙ্ক্তির ন্যায় আবর্ত্তন করিয়া চলে ॥ ৪ ॥

Eng. Yaug.—You enjoyed this thing (i.e. such prosperity) before and then renounced it. You should not trouble yourself this in matter. For,

Previously, you, too moved in this desirable manner and you will again, with the victory of your husband move in this exalted manner. With the movement of time, does the cycle of wordly fortunes revolve like the set of spokes of a wheel. 4.

परिहरतु भवान् नृपापवादं
न परुषमाश्रमवासिषु प्रयोज्यम् ।
नगर-परिभवान् विमोक्तुमेते
वनमभिगम्य मनस्विनो वसन्ति ॥ ५ ॥

उभौ—अय्य ! तह (क) ।

(निष्क्रान्तौ)

यौगन्धरायणः—हन्त ! सविज्ञानमस्य दर्शनम् । वत्से, उपसर्पावस्तावदेनम् ।

(क) आर्य्य, तथा ।

Eng Equiv. नृपापवाद—blame on the part of the King. परुष—harshness. नगरपरिभव—insults incidental to town-life. विमोक्तुम्—to avoid.

सविज्ञान—having a thorough understanding. दर्शन—appearance ; countenance.

Prose.—भवान् नृपापवादं परिहरतु, आश्रमवासिषु परुषं न प्रयोज्यम् मनस्विनः नगरपरिभवान् विमोक्तुं वनमभिगम्य वसन्ति ॥ ५ ॥

Beng.—ভৃত্যদ্বয়—সরিয়া যাও, সরিয়া যাও।

(তদনন্তর কঞ্চুকীর প্রবেশ)

কঞ্চুকী—সম্ভষক, না না—উৎসারণা করিও না। দেখ—

রাজার উপর যাহাতে দোষ আসিতে পারে তাহা ত্যাগ করিবে। আশ্রমবাসীদের প্রতি দুর্ব্যবহার করা উচিত নহে। এই মনস্বিগণ নগরের অপমানসমূহ হইতে নিষ্কৃতি পাইবার জন্য বনে আসিয়া বাস করেন ॥ ৫ ॥

উভয়ে—মহাশয়, তাহাই হইবে। (নিষ্ক্রান্ত)

যৌগ—বাঃ ! ইঁহাকে বেশ জ্ঞানী বলিয়া বোধ হইতেছে। বৎসে, আমরা ইঁহার কাছেই যাই।

Eng—Guards—Away, Away.

(*Then enter the Chamberlain*)

Chamberlain—Sambhashaka, not indeed, not indeed should the people by driven away. See,

You should avoid bringing blame upon the King. Harshness should not be applied to the dwellers of a hermitage.

বাসবদত্তা—অয্য, তহ (ক) !

যৌগন্ধরায়ণঃ—(উপসৃত্য) ভোঃ ! কিংকৃতেয়মুৎসারণা ।

কাঞ্চুকীয়ঃ—ভোস্তপস্বিন্ !

যৌগন্ধরায়ণঃ—(আত্মগতম্) তপস্বিন্নিতি গুণবান্ খল্বয়মালাপঃ । অপরিচয়াত্তু ন শ্লিষ্যতি মে মনসি ।

(ক) আর্য্য, তথা ।

In order to avoid the insults incidental to town-life, these high-mided persons oome to the forest and live [there] 5.

Both [the guards]—As you please, sir. (*Exeunt*)

Yaug—Oh ! His look bespeaks wisdom. Dear Madam, let us approach him.

Eng. Equiv. কিংকৃত—done why ? গুণবৎ—honourable. আলাপ—address. শ্লিষ্যতে—lit. clings to ; hence, becomes agreeable to.

বাসব—আর্য্য, তাহাই হউক ।

যৌগ—(সমীপে যাইয়া)—মহাশয়, কিজন্য এই উৎসারণা ?

কাঞ্চু—হে তপস্বিন্

যৌগ—(আত্মগত)—তপস্বিন্ বলিয়া এই যে সম্বোধন, এটী বড়ই সম্মানের । কিন্তু, আমি ইহাতে অভ্যস্ত নহি বলিয়া, ইহা আমার মনে লাগিতেছে না ।

Eng.—Va'sava—As you please, sir.

Yaug.—(*Approaching*). Well, why is this removal [of persons] ?

Chamberlain—O holy hermit.

Yaug—(*Aside*) Honourable indeed is the form of address by the expression 'holy hermit.' But as I am not accustomed [to it], it is not relished by my mind.

काञ्चुकीयः—भोः ! श्रूयताम् । एषा खलु गुरुभिरभिहित-नामधेयस्यास्माकं महाराजदर्शकस्य भगिनी पद्मावती नाम । एषा नो महाराजमातरं महादेवीमाश्रमस्थामभिगम्य अनुज्ञाता तत्रभवत्या राजगृहमेव यास्यति । तद् अद्यास्मिन्नाश्रमपदे वासोऽभिप्रेतोऽस्याः । तद् भवन्तः—

तीर्थोदकानि समिधः कुसुमानि दर्भान्
स्वैरं वनादुपनयन्तु तपोधनानाम्* ।
धर्म्मप्रिया नृपसुता न हि धर्मपीडा-
मिच्छेत तपस्विषु कुलव्रतमेतदस्याः ॥ ६ ॥

*Some read तपोधनानि which does not give a good meaning तपोधनानाम् should be preferred also from the grammatical point of view—to be connected with उपनयन्तु ।

Eng. Equiv. नामधेय—name. अभिगम्य—having visited अनुज्ञात—permitted [to leave].

Prose. वनात् तीर्थोदकानि समिधः कुसुमानि दर्भान् स्वैरं तपोधनाम् उपनयन्तु । धर्म्मप्रिया नृपसुता तपस्विषु धर्म्मपीड़ां न हि इच्छेत्, एतत् अस्याः कुलव्रतम् ।

Beng. কাঞ্চুকীয়।—আপনি শ্রবণ করুন। গুরুজনগণ যাঁহার নাম রাখিয়াছেন দর্শক, আমাদের সেই মহারাজের ইনি ভগিনী, ইঁহার নাম পদ্মাবতী। আমাদের মহারাজের মাতা মহাদেবী আশ্রমে থাকেন ইনি (অর্থাৎ পদ্মাবতী) তাঁহার সহিত দেখা করিয়া, তাঁহার নিকট হইতে বিদায় লইয়া রাজগৃহেই গমন করিবেন। তাই আজ ইনি এই আশ্রমে বাস করিতে ইচ্ছা করিয়াছেন। অতএব আপনারা,—.

Eng. Chamberlain.—Please hear. This is Padmāvatī sister of our great king Darśaka who is called by that name by his superiors. She came to visit Mahādevī (the dowager queen), our great king's mother [now] living in the hermitage and with her permission she will return to Rājagriha. So, she wishes to halt today in this hermitage. So you—

Sloka 6

Eng Equiv. समिध—sacrificial fuel. दर्भ—Kus'a grass. स्वैरम्—at will. कुलव्रत—a family vow.

यौगन्धरायणः—(स्वगतम्)—एवम्। एषा सा मगधराजपुत्री पद्मावती नाम, या पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति। ततः,

प्रद्वेषो बहुमानो वा सङ्कल्पादुपजायते।

भर्तृदाराभिलाषित्वादस्यां मे महती स्वता॥ ७॥

Beng.—অতএব আপনারা—

মুনিদিগের জন্য বন হইতে স্বেচ্ছায় তীর্থজল, সমিধ, পুষ্প এবং কুশ আহরণ করুন। ধর্মপ্রিয়া রাজপুত্রী তপস্বীদিগের প্রতি ধর্মের ব্যাঘাত করিতে আদৌ ইচ্ছা করেন না, ইহা ইঁহার কুলব্রত॥ ৬।

Eng—So, you—

may collect from the forest, at your own will, holy water, fuel, flower and Kuśa-grass for the ascetics. This virtuous princess does not at all like the obstruction of religious duties of the hermits, this is her family tradition. 6.

Sloka 7.

Eng. Equiv. আদেশিক—a sooth sayer. আদিষ্ট—predicted, প্রদ্বেষ—dislike. বহুমান—great regard. সঙ্কল্প—desire. স্বতা—affection,

Beng.—যৌগন্ধরায়ণ (স্বগত)—তাহাই বটে। এই সেই মগধ-রাজপুত্রী পদ্মাবতী, যিনি [আমার] প্রভুর রাণী হইবেন বলিয়া পুষ্পক-ভদ্র প্রভৃতি গণকেরা ভবিষ্যদ্‌বাণী করিয়াছেন। সেইজন্য,

বিদ্বেষ অথবা বিশেষভক্তি সঙ্কল্প হইতে জন্মে। আমি ইঁহাকে আমার প্রভুর পত্নীরূপে অভিলাষ করি বলিয়া ইঁহার প্রতি আমার বড়ই মমতা হইতেছে॥ ৭॥

Eng. Yaug. (*Aside*). It is just so. This is that Padmāvati, the princess of Magadha, of whom it has been predicted by the sooth-sayers, Pushpaka-bhadra and others, that she will be the queen of my Lord. So—

Great dislike or regard springs from desire. I have got a feeling of great affection for her as I wish to have her as the consort of my Lord. 7.

वासवदत्ता—(स्वगतम्) राजदारिअत्ति सुणिअ भइणिआ-सिणेहो वि मे एत्थ सम्भवदि (क)।

(ततः प्रविशति पद्मावती सपरिवारा चेटी च)

चेटी—एदु एदु भट्टिदारिआ, इदं अस्समपदं पविसदु (ख)।

(ततः प्रविश्य उपविष्टा तापसी)

तापसी—साअदं राजदारिआए (ग)।

वासदत्ता—(स्वगतम्) इअं सा राजदारिआ। अभिजणाणुरूवं खु से रूवं (घ)।

पद्मावती—अय्ये, वन्दामि (ङ)।

(क) राजदारिकेति श्रुत्वा भगिनिकास्नेहोऽपि मे अत्र संपद्यते।

(ख) एतु एतु भर्तृदारिका, इदम् आश्रमपदं प्रविशतु।

(ग) स्वागतं राजदारिकायाः।

(घ) इयं सा राजदारिका। अभिजनानुरूपं खलु अस्या रूपम्।

(ङ) आर्ये वन्दे।

Eng. Equiv. राजदारिका—princess. भगिनिकास्नेह—sisterly affection. भर्तृदारिका—the daughter of the master, i. e. the princess.

Beng. বাসবদত্তা (স্বগত)—ইনি রাজকন্যা ইহা শুনিয়া ইহার প্রতি আমার ভগিনীস্নেহ হইতেছে।

(তদনন্তর সপরিবারে পদ্মাবতী ও চেটীর প্রবেশ)

চেটী—আসুন, আসুন রাজকন্যা, এই আশ্রমে প্রবেশ করুণ।

(তদনন্তর উপবিষ্টা তাপসীর প্রবেশ)

তাপসী—রাজকন্যার শুভাগমন হউক।

বাসবদত্তা (স্বগত)—এই সেই রাজকন্যা। ইহার রূপও ঠিক ইহার উচ্চবংশের অনুরূপ।

পদ্মাবতী—আর্য্যে, প্রণাম করি।

তাপসী—চিরজীবিনী হও। এস, বৎসে, এস। তপোবন ত অতিথির নিজেরই গৃহ।

तापसी—चिरं जीव। पविस जादे पविस। तवोवणाणि णाम अदिहिजनस्स सगेहं (क)।

पद्मावती—भोदु भोदु। अय्ये, विस्सत्थम्हि*। इमिणा बहुमाण वअणेण अणुग्गहिदम्हि (ख)।

वासवदत्ता—(स्वगतम्) ण हि रूवं एव्व, वाआ वि खु से महुरा (ग)।

*Some read विस्सिदम्हि। But cf. the expression उत्पादितविस्रम्भ later on (page 16)

(क) चिरं जीव। प्रविश, जाते, प्रविश। तपोवनानि नाम अतिथिजनस्य स्वगेहम्।
(ख) भवतु, भवतु। आर्य्ये, विश्वस्तास्मि। अनेन बहुमानवचनेन अनुगृहीतोऽस्मि।
(ग) न हि रूपमेव, वागपि खलु अस्या मधुरा।

পদ্মাবতী—তাহাই বটে। তাহাই বটে। আর্য্যে, আমি নিশ্চিন্ত হইয়াছি। আপনার এই সমাদরবাক্যে অনুগৃহীত হইলাম।

বাসব (স্বগত)—শুধু রূপ নহে, ইহার বাক্যও বাস্তবিক মধুর।

Eng. Vásava. (*Aside*).—On hearing that she is a princess I feel a sisterly affection for her.

(*Then enter Padmāvati with her attendants and a maid-servant*)

Maid.—Please come, please enter into this, this hermitage.

(*Then enter a lady-hermit seated*)

Vásava. (*Aside*).—This is the Princess. Her appearance is quite in keeping with her noble birth.

Lady-hermit.—Welcome, Princess.

Padmá—I bow to you, madam.

Lady-hermit.—May you live long. Step in, step in, my child. Penance-groves are indeed the guest's own house.

Padmá.—Just so, madam. I feel re-assured. I have been favoured by these gracious words.

Vásava. (*Aside*)—Not only her appearance but her speech also is indeed sweet.

तापसी—भद्दे, इमं दाव भद्दमुहस्स भइणिअं कोवि राजा ण वरेदि (क)।

चेटी—अत्थि राजा पज्जोदो णाम उज्जइणीए। सो दारअस्स कारणादो दूदसम्पादं करेदि (ख)।

वासवदत्ता (आत्मगतम्)—भोदु भोदु। एसा अ अत्तणीया दाणिं संवुत्ता (ग)।

तापसी—अर्हा खु इअं आइदी इमस्स बहुमाणस्स। उभआणि राजउलाणि महत्तराणि त्ति सुणीअदि (घ)।

(क) भद्रे, इमां तावद् भद्रमुखस्य भगिनिकां कश्चिद् राजा न वरयति।
(ख) अस्ति राजा प्रद्योतो नाम उज्जयिन्याः। स दारकस्य कारणाद् दूतसम्पातं करोति
(ग) भवतु भवतु। एषा च आत्मीया इदानीं संवृत्ता।
(घ) अर्हा खलु इयमाकृतिः अस्य बहुमानस्य। उभे राजकुले महत्तरे इति श्रूयते।

Beng বাসবদত্তা—ভদ্রে, আমাদের এই ভদ্র রাজার ভগিনীকে কোনও রাজা বরণ (অর্থাৎ বিবাহ করিবার প্রস্তাব) করিতেছেন ?

চেটী—উজ্জয়িনীতে প্রদ্যোতনামে রাজা আছেন, তিনি তাঁহার পুত্রের জন্য দূত পাঠাইতেছেন।

বাসব—(স্বগত). তাহাই হউক, তাহাই হউক। ইনি তবে আমার আত্মীয় হইলেন।

তাপসী—আহা! এই আকৃতি বাস্তবিক এই সম্মানের উপযুক্ত। শুনা যায়, উভয় রাজবংশই অতি উচ্চ।

Eng.—Lady hermit.—Dear child, has no prince proposed to marry this sister of our noblo king ?

Maid.—There is the king of Ujjayini named Pradyota. He has been sending envoys in favour of his son.

Vāsava. (*Aside*)—Very well, very well. And now she is my own.

Lady hermit,—Oh, this appearance is indeed worthy of this high honour. We hear, both the families are very high.

पद्मावती—अय्य, किं दिट्ठो मुणिजणो अत्ताणं अणुग्गहीदुं अभिप्पेतप्पदाणेण तवस्सिजणो उवनिमन्तीअदु दाव, को किं एत्थ इच्छदि त्ति (क)।

काञ्चुकीय:—यदभिप्रेतं भवत्या। भो भो आश्रमवासिनस्तपस्विन:! शृण्वन्तु भवन्त:। इहात्रभवती मगधराजपुत्री अनेन विस्रम्भेणोत्पादितविस्रम्भा धर्मार्थमर्थेनोपनिमन्त्रयते।

कस्यार्थ: कलशेन को मृगयते वासो यथानिश्चितं
दीक्षां पारितवान् किमिच्छति पुनर्देय गुरोर्यद् भवेत्।

(क) आर्य, किं दृष्टो मुनिजन आत्मानम् अनुग्रहीतुम्। अभिप्रेतप्रदानेन तपस्विजन उपनिमन्त्र्यतां तावत्, क: किमत्र इच्छति इति।

Eng. Equiv. अत्रभवति—Her Ladyship. विस्रम्भ—familiarity confidence. धर्मार्थम्—for the purpose of earning religious merit.

Beng. পদ্মাবতী—আর্য্য, এমন কোনও মুনিকে দেখিতে পাইলেন যিনি আমার প্রতি অনুগ্রহ করিতে ইচ্ছা করেন? অভিপ্রেত প্রদান করিবার জন্য তপস্বিগণকে নিমন্ত্রণ করা হউক। [বলা হউক] এখানে কে কি চান।

কাঞ্চুকীয়—আপনার যাহা অভিপ্রেত [তাহাই করি]। ওহে তপস্বিগণ! আপনারা শ্রবণ করুন, শ্রবণ করুন,। এখানে মাননীয়া মগধরাজপুত্রী আপনাদের এই সৌহার্দ্দ্য বশতঃ বিশ্বস্ততা লাভ করিয়া ধর্ম্মলাভের জন্য অভিপ্রেতার্থ দান করিবার উদ্দেশ্যে [আপনাদিগকে] নিমন্ত্রণ করিতেছেন।

Eng. Padmā.—Sir did you find any hermits who would favour my humble self? Let the body of hermits be all invited with a view to giving them what they want [and asked] "Who wants here, and what?"

Chamberlain.—As Your Highness pleases. O hermits, O hermits, dwelling in the hermitage, please listen, please listen. Here Her Highness, the princess of Magadha, as her confidence has been created by this familiarity [with you] invites [you] to be bestowed gifts for the purpose of her earning religious merit.

आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया
यद् यस्यास्ति समीप्सितं वदतु तत् कस्याद्य किं दीयताम् ॥ ८ ॥

यौगन्धरायणः—हन्त दृष्ट उपायः। (प्रकाशम्) भोः! अहमर्थी।

पद्मावती—दिट्ठिआ सहलं मे तवोवणाभिगमणं (क)।

(क) दिष्ट्या सफलं मे तपोवनाभिगमनम्।

Sloka 8.

Eng. Equiv. अर्थ—need. कलश—a pitcher. मृगयते—wants. यथानिश्चित—according to the prescribed rules. दीक्षा—initiation ; study [of the holy books]. पारितवत्—one who has completed. देय—[remuneration] to be given. नृपजा—a princess. धर्माभिरामप्रिया—devoted to those who are agreeable for their religious works. समीप्सित—desired object.

Prose—कलशेन कस्य अर्थः ? कः वासः मृगयते ? यथानिश्चितं दीक्षां पारितवान् किम् इच्छति, यत् पुनः गुरोः देयं भवति ? धर्माभिरामप्रिया नृपजा इह आत्मानुग्रहम् इच्छति। यस्य यत् समीप्सितम् अस्ति, तत् वदतु। अद्य कस्य किं दीयताम् ?

Beng.—কলসে কাহার প্রয়োজন আছে? কে বস্ত্র চাহে? যথানিয়মে বিদ্যালাভ শেষ করিয়া কে কি ইচ্ছা করিতেছেন, যাহা তিনি পুনরায় তাঁহার গুরুকে দিবেন? ধর্ম্মসেবিগণের ভক্ত রাজপুত্রী এখানে নিজের প্রতি অনুগ্রহ ইচ্ছা করিতেছেন। যাঁহার যাহা পাইতে ইচ্ছা থাকে, তাহা বলুন। আজ কাহাকে কি দিতে হইবে? ॥ ৮ ॥

Eng.—Who is in need of a pitcher ? Who requires a garment ? Does any one who, having completed his religious study according to the prescribed rules, like to get anything, which again is to be given to his preceptor ? Here the Princess, who is devoted to persons delighting in religious observances, wishes herself to be favoured [by your acceptance of gifts]. Please, speak what is desired by any person. What thing is to be given to-day and to whom ! 8.

तापसी—सन्तुट्ठतपस्सिजणं इदं अस्समपदं। आअन्तुएण इमिणा होदव्वं (क)।

काञ्चुकीयः—भोः ! किं क्रियताम् ?

यौगन्धरायणः—इयं मे स्वसा। प्रोषितभर्तृकाम् इमाम् इच्छाम्यत्रभवत्या कञ्चित् कालं परिपाल्यमानाम्। कुतः,

(क) सन्तुष्टतपस्विजनम् इदम् आश्रमपदम्। आगन्तुकेन अनेन भवितव्यम्।

Eng. Equiv. हन्त—very well. उपाय—means. अर्थी—a suitor. दिष्ट्या—fortunrtely. सन्तुष्टतपस्विजन—where the hermits are (naturally) contented. आगन्तुक—a stranger. स्वसृ—a sister. प्रोषितभर्तृका—a lady whose husband is living abroad. परिपाल्यमान—to be looked after.

যৌগ—ভাল! উপায় দেখা গেল। হে মহাশয়, আমি একজন প্রার্থী।

পদ্মা—সৌভাগ্যক্রমে আজ আমার তপোবনে আগমন সফল হইল।

তাপসী—এই আশ্রমের তপস্বিগণ (সকলেই) সন্তুষ্ট। এ লোকটী সম্ভবতঃ আগন্তুক হইবে।

কাঞ্চুকীয়—মহাশয়, কি করিতে হইবে ?

যৌগ—ইনি আমার ভগিনী। উঁহার স্বামী বিদেশবাসী, এই অবস্থায় আমি ইচ্ছা করি, মাননীয় (রাজপুত্রী) কিছুকাল ইঁহাকে পালন করিবেন। যেহেতু,

Yaug.—Well, the means is found out. Sir, I am a suitor.

Padmā.—Thank God, my arrival in the penance-grove has become fruitful.

Lady-hermit.—The hermits of this hermitgae are [naturally] contented. This person must be a stranger.

Chamberlain.—Sir, what is to be done [for you]?

Yaug.—This is my sister. As her husband lives abroad, I wish that Her Highness will look after her for a certain period. For—

कार्यं नैवार्थैर्नापि भोगैर्न वस्त्रै-
र्नाहं काषायं वृत्तिहेतोः प्रपन्नः ।
धीरा कन्येयं दृष्टधर्मप्रचारा
शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ८ ॥

वासवदत्ता—(आत्मगतम्) हं । इह मं णिक्खिविदुकामो अय्यजोअन्धरायणो* । होदु, अविआरिअ कमं ण करिस्सदि (क) ।

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* All read अय्यजोगन्धरायणो (ग for अ) but cf. the reading in Page 32 which also is from the lips of Vāsavadattā.

(क) हम् । इह मां निक्षेप्तुकाम आर्यं यौगन्धरायणः । भवतु, अविचार्य्य क्रमं न करिष्यति ।

Sloka 9

Eng. Equiv. काषाय—a dyed garment. वृत्ति—livelihood धीर—sensible. दृष्टधर्म्मप्रचार—acquainted with the principles of religion. चारित्र—virtue ; conduct.

Prose,—अर्थैः नैव, नापि भोगैः, न वस्त्रैः [मे] कार्य्यम् । वृत्तिहेतोः अहं काषायं न प्रपन्नः । धीरा दृष्टधर्म्मप्रचारा इयं कन्या मे भगिन्याः चारित्रं रक्षितुं शक्ता ।

Beng—আমার অর্থে, ভোগে অথবা বস্ত্রে, প্রয়োজন নাই, আমি জীবিকার্জ্জনের নিমিত্ত কাষায় বস্ত্র ধারণ করি নাই। এই রাজকন্যা বুদ্ধিমতী এবং ধর্ম্মনিয়মসমূহে অভিজ্ঞ, ইনি আমার ভগিনীর চরিত্র রক্ষা করিতে সমর্থ হইবেন ॥ ৯ ॥

Eng.—I have no need of riches, nor of pleasures, nor of garments. I have put on the reddish brown robe [for hermit] not for the sake of my livelihood. This princess sensible and acquainted with the principles of religion, is able to guard the virtue of my sister. 9.

Eng Equiv. अविचार्य्य—without [proper] consideration. क्रम—a step [in the performance of any action]. अभ्यर्थना—request.

কাঞ্চুকীয়:—ভবতি! মহতী খল্বস্য ব্যপাশ্রয়ণা। কথং প্রতিজানিম:। কুত:,

সুখমর্থো ভবেদ্ দাতুং সুখং প্রাণা সুখং তপ:।
সুখমন্যদ্ ভবেত্ সর্বং দু:খং ন্যাসস্য রক্ষণম্ ॥ ১০ ॥

পদ্মাবতী—অয্য! পঠমং উগ্ঘোসিঅ কো কিং ইচ্ছদি ত্তি অজুত্তং দাণিং বিআরিদুং। জং এসো ভণাদি, তং অণুচিট্ঠদু অয্যো (ক)।

(ক) আর্য! প্রথমম্ উদ্ঘোষ্য ক: কিমিচ্ছতীতি অযুক্তম্ ইদানীং বিচারয়িতুম যদেষ ভণতি তদনুতিষ্ঠতু আর্য:।

বাসবদত্তা—(স্বগত)—হা, আর্য্য যৌগন্ধরায়ণ আমাকে এখানে রাখিতে চাহেন। যাহা হউক, [তিনি] বিচার না করিয়া [কোন ও কার্য্যে] অগ্রসর হইবেন না।

কাঞ্চুকীয়—রাজপুত্রি, ইহার প্রার্থনা বড়ই গুরুতর! কিরূপে স্বীকৃত হইব? যেহেতু,

Vásav. (*Aside*)—Oh! The noble Yaugandharáyana intends to leave me here. However, he won't take any step without [proper] consideration.

Chamberlain.—Princess, his request is indeed very hard [to be complied with]. How can we accept [it]? For,—

Sloka 10

Prose.—অর্থ: সুখং দাতুং ভবেত্, প্রাণা: সুখং [দাতুং ভবেয়ু:], তপ: সুখং [দাতুং ভবেত্], অন্যত্ সর্বং সুখং ভবেত, [কিন্তু] ন্যাসস্য রক্ষণং দুখ:ম্।

Beng—ধন সহজে দেওয়া যাইতে পারে, প্রাণ সহজে দেওয়া যাইতে পারে, তপস্যাফল সহজে দেওয়া যাইতে পারে। অন্য সমস্তই সহজে হইতে পারে, [কিন্তু] ন্যাস রক্ষা করা কঠিন ॥ ১০ ॥

Eng.—It is easy to give wealth, to sacrifice life, to part with the fruit of penance. All other things may be easy. [But] it is difficult to guard a deposit (or a charge). 10.

काञ्चुकीयः—अनुरूपमेतद् भवत्याभिहितम्।

चेटी—चिरं जीवदु भट्टिदारिआ एवं सच्चवादिणी।

तापसी—चिरं जीवदु भद्दे (ख)।

काञ्चुकीयः—भवति, तथा। (उपगम्य) भोः ! अभ्युपगतम् अत्रभवतो भगिन्याः परिपालनम् अत्रभवत्या।

(क) चिरं जीवतु भर्तृदारिका एवं सत्यवादिनी।

(ख) चिरं जीवतु भद्रे ।

Eng. Equiv. उद्घोष्य—having proclaimed. अनुरूप—worthy of. सत्यवादिनी—true to her words. अभ्युपगत—accepted. मन्दभागा—unfortunate.

পদ্মাবতী—আর্য্য, প্রথমে 'কে কি ইচ্ছা করে' এইরূপ ঘোষণা করিয়া, এখন দ্বিধা করা উচিত নহে। ইনি যাহা বলেন আপনি তাহাই করুন।

কাঞ্চুকীয়—আপনি ইহা আপনার উপযুক্ত বলিয়াছেন।

চেটী—রাজপুত্রী চিরজীবিনী হউন, যে তিনি সত্যকথাই বলিয়াছেন।

তাপসী—ভদ্রে চিরজীবিনী হও।

কাঞ্চুকীয়—রাজপুত্রী, তাহাই হউক। (অগ্রসর হইয়া) মহাশয়, মান্যা রাজপুত্রী আপনার ভগিনীকে পরিপালন করিতে স্বীকার করিয়াছেন।

Padmā—Sir, having first proclaimed "does anybody want anything," it is not proper to hesitate now. Sir, please do what he says.

Chamberlain.—These words are worthy of your Highness.

Maid.—May the princess live long who is thus true to her words.

Lady-hermit.—May you live long, gentle lady.

Chamberlain.—As you please, Madam. (*Approaching* [*Yaug*]) Gentleman, her ladyship accepts the task of guarding the sister of your noble self.

যৌগন্ধরায়ণঃ—অনুগৃহীতোঽস্মি তত্রভবত্যা। বৎসে, উপসর্পাত্রভবতীম্।

বাসবদত্তা (আত্মগতম্)—কা গই। এসা গচ্ছামি মন্দভাগ্গা (ক)।

পদ্মাবতী—ভোদু ভোদু। অত্তণীআ দাণিং সংবুত্তা (খ)।

তাপসী—জা ঈদিসী সে আকিদী, ইয়ং বি রাজদারিঅত্তি তক্কেমি (গ)।

চেটী—সুট্ঠু অয্যা ভণাদি। অহং বি অণুহূদসুহত্তি পেক্খামি (ঘ)।

(ক) কা গতিঃ। এষা গচ্ছামি মন্দভাগা।
(খ) ভবতু ভবতু। আত্মীয়া ইদানীং সংবৃত্তা।
(গ) যা ঈদৃশী অস্যা আকৃতিঃ, ইয়মপি রাজদারিকেতি তর্কয়ামি।
(ঘ) সুষ্ঠু আর্যা ভণতি! অহমপি অনুভূতসুখা ইতি পশ্যামি।

যৌগ—মান্যা রাজপুত্রীর দ্বারা অনুগৃহীত হইলাম। বৎসে, রাজপুত্রীর সমীপে গমন কর।

বাসবদত্তা (আত্মগত)—কি করি! আমি যে মন্দভাগিনী, এই যাইতেছি।

পদ্মাবতী—বেশ, বেশ, এখন [ইনি] আমার আপন হইলেন।

তাপসী—ইঁহার যে এমন আকৃতি, আমার মনে হয় ইনিও রাজকন্যা।

চেটী—আর্য্যা ঠিক বলিয়াছেন। আমিও দেখিতেছি, ইনি পূর্ব্বে সুখভোগ করিয়াছেন।

Yaug.—I am highly favoured by her ladyship. My child, approach her ladyship.

Vásava.—What can I do? Here I go, unfortunate as I am.

Padmāvati—Very well, very well. Now she is my own.

यौगन्धरायणः (आत्मगतम्)—हन्त भोः । अर्धमवसितं भारस्य । यथा मन्त्रिभिः सह समर्थितं, तथा परिणमति । ततः प्रतिष्ठिते स्वामिनि तत्रभवतीमुपनयतो मे इहात्रभवती मगधराजपुत्री विश्वासस्थानं भविष्यति । कुतः,

पद्मावती नरपतेर्महिषी भवित्री
दृष्टा विपत्तिरथ यैः प्रथमं प्रदिष्टा ।
तत्प्रत्ययात् कृतमिदं न हि सिद्धवाक्या-
न्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि ॥ ११ ॥

Lady-hermit—That she has such an appearance, I guess, she too is a princess.

Maid.—Your respected ladyship has said rightly. I too, perceive that she has experienced happiness [before].

Eng. Equiv. आत्मीय—one's own. तर्कयामि—I guess. सुष्ठु—well. अनुभूतसुख—one who previously enjoyed pleasures. अवसित—completed. भार—burden ; (here) task. समर्थित—planned. प्रतिष्ठित—established. विश्वासस्थान—an object of confidence ; a surety.

যৌগ—বেশ! আমার কার্য্যের অর্দ্ধেক শেষ হইল। মন্ত্রীদের সহিত যেমন পরামর্শ হইয়াছিল, পরিণামে তাহাই হইতে চলিল। তারপর রাজা রাজ্যে প্রতিষ্ঠিত হইলে, পূজ্যা রাজ্ঞীকে যখন আমি লইয়া যাইব, তখন মগধরাজপুত্রী আমার পক্ষে এ বিষয়ে (বাসবদত্তার চরিত্র সম্বন্ধে) বিশ্বাসস্থান অর্থাৎ (প্রতিভূ অর্থাৎ জামিন) হইবেন। যেহেতু,—

Yaug.—Ah ! Half of my task is done. It is leading to the same consequence as has been planned with the ministers. Then after the Lord is [firmly] established, Her Highness, the princess of Magadha, will be my surety in this matter when I shall restore Her Majesty [to him]. For,—

(ततः प्रविशति ब्रह्मचारी)

ब्रह्मचारी (ऊर्ध्वमवलोक्य)—स्थितो मध्याह्नः। दृढमस्मि परिश्रान्तः। अथ कस्मिन् प्रदेशे विश्रमयिष्ये। (परिक्रम्य) भवतु, दृष्टम्। अभितस्तपोवनेन भवितव्यम्। तथाहि—

विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्यया
वृक्षाः पुष्पफलैः समृद्धविभवाः सर्वे दयारक्षिताः।
भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो
निःसन्दिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः॥ १२ ॥

Sloka 11.

Eng. Equiv. भवित्री - is to be. विपत्ति — calamity. प्रदिष्ट— predicted. सिद्धवाक्य—Prediction of a seer. उत्क्रम्य – transgressing विधि—Fate. सुपरीक्षित—well calculated.

Prose.—यैः प्रथमं विपत्तिः प्रदिष्टा, अथ [तैः] पद्मावती नरपतेः भवित्री महिषी दृष्टा। तत्प्रत्ययात् इदं कृतम्। हि सुपरीक्षितानि सिद्धवाक्यानि उत्क्रम्य विधिः न गच्छति।

Beng.—যাঁহারা প্রথমে [রাজার] বিপত্তির বিষয়ে ভবিষ্যদ্বাণী করিয়াছিলেন, তাঁহারাই আবার দেখিয়াছিলেন যে, পদ্মাবতী নরপতির মহিষী হইবেন। তাহাতে বিশ্বাসবশতঃ ইহা করা হইল। ভালরূপে বিচার করিয়া ভবিষ্যদ্বক্তৃগণ যে কথা বলেন, নিয়তি তাহা লঙ্ঘন করিয়া চলেন না॥ ১১ ॥

Eng—That Padma'vati' will be the queen of the king, has been predicted by those indeed who first predicted his calamity. It has been done on account of confidence in them. For, Fate does never transgress the well-calculated predictions of seers. 11.

Eng. Equiv. ब्रह्मचारी—a religious student. दृढम्—extremely.

যাবৎ প্রবিশামি। (প্রবিশ্য) অয়ে আশ্রমবিরুদ্ধঃ খল্বেষ জনঃ। (অন্যতো বিলোক্য) অথবা তপস্বিজনোঽপ্যত্র। নির্দোষ-মুপসর্পণম্। অয়ে স্ত্রীজনঃ!

(তদনন্তর জনৈক ব্রহ্মচারীর প্রবেশ)

ব্রহ্মচারী (ঊর্দ্ধদিকে দৃষ্টিপাত করিয়া)—মধ্যাহ্নকাল উপস্থিত। অতিশয় পরিশ্রান্ত হইয়াছি। এখন কোথায় একটু বিশ্রাম করি? (অগ্রসর হইয়া)—চারিপার্শ্বে এটী তপোবন হইবে। যেহেতু,

(*Then enter a religious student*).

English.—Student (*looking upwards*)—It is mid-day. I am extremely tired. Now where shall I take rest? (*Proceeding*)—This must be a penance-grove all around. For,—

Sloka 12

Eng. Equiv. বিস্রব্ধম্—confidently. অচকিত—unpertubed দৈশাগতপ্রত্যয়—whose confidence [of safety] has been caused by [the influence of] of the place. সমস্তবিভব—full of richness. দয়ারক্ষিত—tenderly reared up. কপিল—tawny. গোকুলধন—wealth in the form of cattle. অক্ষেত্রবতী—not having cultivated lands. বহ্বাশ্রয়—rising up from many places.

Prose.—দৈশাগতপ্রত্যয়াঃ অচকিতাঃ হরিণাঃ বিস্রব্ধং চরন্তি। সর্ব্বে দয়া রক্ষিতাঃ বৃক্ষাঃ পুষ্পফলৈঃ সমস্তবিভবাঃ। কপিলানি গোকুলধনানি ভূয়িষ্ঠ [বর্ত্তন্তে]। দিশঃ অক্ষেত্রবত্যঃ। নিঃসন্দিগ্ধম্ ইদং তপোবনম্। হি অয়ং ধূমঃ বহ্বাশ্রয়ঃ।

Beng.—এস্থান নিরাপদ বলিয়া যাহাদের বিশ্বাস আছে এইরূপ ভয়শূন্য হরিণগণ বিশ্বস্তভাবে বিচরণ করিতেছে। সযত্নে লালিত বৃক্ষ সকল পুষ্পে এবং ফলে অতিশয় বিভবশালী। কপিলবর্ণের গোধন সকল প্রচুর। চতুষ্পার্শ্বস্থ ক্ষেত্রে হলকর্ষণ হয় নাই। এটী তপোবন তাহাতে সন্দেহ নাই। যেহেতু, অনেকস্থান হইতে ধূমরাশি উদ্‌গত হইতেছে ॥১২॥

English.—The deer are grazing confidently unperturbed and sure of their safety on account of [the influence of] the place. All the trees, tenderly reared up, are full of richness with their flowers and fruits. The wealth [in

काञ्चुकीयः—स्वैरं स्वैरं प्रविशतु भवान्। सर्वजन-साधारणम् आश्रमपदं नाम।

वासवदत्ता—हं।

पद्मावती—अय्यो! परपुरुसदंसणं परिहरदि अय्या। भोदु सुपरिवालणीओ क्खु मण्णासो (क)।

(क) अय्यो! परपुरुषदर्शनं परिहरत्यार्या। भवतु, सुपरिपालनीयः खलु मन्न्यासः।

form] of herds of tawny cattle abounds here. On every side there is absence of cultivated land. This is undoubtedly a penance-grove ; for, this smoke is rising up from many places. 12.

Eng. Equiv. आश्रमविरुद्ध—not in keeping with a hermitage निर्दोष—harmless. स्वैरम्—at one's will. परपुरुषदर्शन—looking at a person who is not a relation. सुपरिपालनीय—capable of being easily looked after. न्यास—my charge.

Beng.—[ব্রহ্মচারী]—আচ্ছা প্রবেশ করি। (প্রবেশ করিয়া) একি! এ ব্যক্তি বাস্তবিকই আশ্রমবিরুদ্ধ। (অন্যদিকে দৃষ্টিপাত করিয়া) —অথবা এখানে তপস্বিজনও আছে। অগ্রসর হওয়ায় দোষ নাই। একি! [এখানে] স্ত্রীলোক!

কাঞ্চুকীয়—আপনি স্বেচ্ছায় প্রবেশ করুন। আশ্রম ত সর্ব্ব-সাধারণের স্থান।

বাসবদত্তা—হুঁ।

পদ্মাবতী—ওহে, আর্য্যা পরপুরুষদর্শন পরিহার করিতেছেন। ভাল, আমার কাছে যাহা ন্যস্ত, তাহা সহজেই রক্ষা করা যাইবে।

English.—[Student]—Now, I shall enter in, (*Having entered*). Oh ! this person is not indeed in keeping with a hermitage. (*Looking on another side*). Or, here there are hermits also. There will be no harm in going forward. Ah ! women here.

কাঞ্চুকীয়—ভোঃ! পূর্বং প্রবিষ্টাঃ স্মঃ। প্রতিগৃহ্যতাম্ অতিথিসৎকারঃ।

ব্রহ্মচারী—(আচম্য) ভবতু ভবতু। নিবৃত্তপরিশ্রমোঽস্মি।

যৌগন্ধরায়ণঃ—ভোঃ! কুত আগম্যতে, ক্ব গন্তব্যং, ক্বাধিষ্ঠানম্ আর্য্যস্য ?

ব্রহ্মচারী—ভোঃ! শ্রূয়তাম্। রাজগৃহতোঽস্মি। শ্রুতি-বিশেষণার্থং, বৎসভূমৌ লাবাণকং নাম গ্রামঃ, তত্র উষিতবানস্মি।

Vásav – So indeed !

Padmā—Oh ! her ladyship avoids the sight of a stranger. Very well, my charge will be capable of being easily looked after.

Eng. Equiv. নিবৃত্তপরিশ্রম—relieved of fatigue. অধিষ্ঠান—dwelling. শ্রুতিবিশেষণার্থম্—in order to master the Vedas. বৎসভূমি—the land of the Vatsas. সঙ্কীর্ত্তন—mentioning. নবীকৃত—renewed.

কাঞ্চুকীয়—মহাশয়, আমরা পূর্ব্বে আসিয়াছি। [আমাদের] অতিথি সৎকার গ্রহণ করুন।

ব্রহ্মচারী—(আচমন করিয়া)—যথেষ্ট হইয়াছে। আমি পরিশ্রম হইতে মুক্ত হইয়াছি।

যৌগন্ধরায়ণ—মহাশয়, কোথা হইতে আসা হইয়াছে? কোথায় যাইতে হইবে? আপনার নিবাস কোথায়?

ব্রহ্মচারী—মহাশয়, শ্রবণ করুন। আমি রাজগৃহ হইতে আসিতেছি। বৎসভূমিতে লাবাণক নামে একটি গ্রাম আছে, আমি সেখানে বেদবিদ্যা-লাভের জন্য বাস করিতেছিলাম।

Chamberlain.—Sir, we have previously entered here. Please accept [our] hospitality.

Student (*having sipped water*)—Needn't mind. I have been relieved of my fatigue.

বাসবদত্তা (আত্মগতম্)—হা লাবাণঅং ণাম। লাবাণঅ-সংকিত্তণেণ পুণো ণবীকিদো বিঅ মে সন্দাবো (ক)।

যৌগন্ধরায়ণঃ—অথ পরিসমাপ্তা বিদ্যা?

ব্রহ্মচারী—ন খলু তাবত্।

যৌগন্ধরায়ণঃ—যদ্যনবসিতা বিদ্যা, কিম্ আগমন-প্রয়োজনম্?

ব্রহ্মচারী—তত্র খলু অতিদারুণং ব্যসনং সংবৃত্তম্।

(ক) হা লাবাণকং নাম। লাবাণক-সঙ্কীর্তনেন পুনর্নবীকৃত ইব মে সন্তাপঃ।

Yaug.—Sir, whence do you come? Where will you go? Where is your residence?

Student.—Sir, please hear. I am coming from Rája-griha. There is a village called Lávánaka in the land of the Vatsas; there I lived for acquiring speciality in the Vedas.

Eng. Equiv. অনবসিত—not finished, অতিদারুণ—very severe. ব্যসন—calamity. অভিপ্রেত—favourite, মৃগয়ানিষ্ক্রান্ত—gone out a-hunting. গ্রামদাহ—burning of the village.

বাসবদত্তা—হাঁ, লাবাণক নামে। লাবাণকের নাম করায় আমার সন্তাপকে যে পুনরায় নূতন করিয়া তোলা হইল।

যৌগন্ধরায়ণ—তারপর অধ্যয়ন শেষ করা হইয়াছে?

ব্রহ্মচারী—না, মহাশয়, হয় নাই।

যৌগ—যদি বিদ্যালাভ শেষ না হইয়া থাকে, তবে আসিবার প্রয়োজন কি?

ব্রহ্মচারী—সেখানে একটী অতি দারুণ বিপদ ঘটিয়াছে।

Vásava. Ah! Lāvānaka is the name. By the mention of Lavanaka, my grief has been renewed as it were.

Yaug.—Have you completed your course?

Student.—Not, indeed.

यौगन्धरायणः—कथमिव ?

ब्रह्मचारी—तत्रोदयनो नाम राजा प्रतिवसति ।

यौगन्धरायणः—श्रूयते तत्रभवानुदयनः । किं सः ?

ब्रह्मचारी—तस्य अवन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभिप्रेता किल ।

यौगन्धरायणः—भवितव्यम् । ततस्ततः ?

ब्रह्मचारी—ततस्तस्मिन् मृगयानिष्क्रान्ते राजनि ग्रामदाहेन सा दग्धा ।

Yaug.—If your study is not finished, what is the cause of your returning ?

Student—A very severe calamity has happened there.

যৌগ—কি প্রকার ?

ব্রহ্মচারী—সেখানে উদয়ন নামে রাজা বাস করেন।

যৌগ—মাননীয় উদয়নের নাম শুনা আছে। তাঁহার কি হইয়াছে ?

ব্রহ্মচারী—শুনা যায়, অবন্তিরাজপুত্রী বাসবদত্তা নামক পত্নী তাঁহার বড়ই প্রিয়পাত্র ছিলেন।

যৌগ—হইতে পারে। তারপর ?

ব্রহ্মচারী—তারপর সেই রাজা মৃগয়া করিতে বাহির হইলে, [বাসবদত্তা] গ্রামদাহে দগ্ধ হইয়াছেন।

Yaug—How is that ?

Student.—There lives a king named Udayana.

Yaug.—We have heard of His Majesty King Udayana. What has happened to him ?

Student—It is said, that his wife named V*a*savadatt*a*, the Princess of Avanti. was highly favourite to him.

Yaug.—It may be so. Then ?

Student.—Then the king being out a-hunting, she was burnt [to death] by a fire that consumed the whole village.

বাসবদত্তা—[আত্মগতম্]—অলিঅং অলিঅং খু এদং। জীবামি মন্দভাআ (ক)।

যৌগন্ধরায়ণঃ—ততস্ততঃ ?

ব্রহ্মচারী—ততস্তম্ অভ্যবপত্তুকামো যৌগন্ধরায়ণো নাম সচিবস্তস্মিন্নেবাগ্নৌ পতিতঃ ?

যৌগন্ধরায়ণঃ—সত্যং পতিত ইতি ? ততস্ততঃ ?

ব্রহ্মচারী—ততঃ প্রতিনিবৃত্তো রাজা তদ্বৃত্তান্তং শ্রুত্বা

(ক) অলীকম্ অলীকং খলু এতৎ। জীবামি মন্দভাগা।

Eng. Equiv. অলীক—false. অভ্যবপত্তুকাম—intending to rescue.

বাসবদত্তা [স্বগত]—ইহা মিথ্যা, ইহা মিথ্যা। আমি মন্দভাগ্যা জীবিত আছি।

যৌগ—তারপর, তারপর ?

ব্রহ্মচারী—তদনন্তর তাঁহাকে রক্ষা করিতে ইচ্ছুক যৌগন্ধরায়ণ নামক মন্ত্রী সেই অগ্নিতেই পতিত হইলেন (অর্থাৎ পড়িলেন ও মরিলেন)।

যৌগ—সত্য সত্যই পতিত হইলেন ? তারপর, তারপর ?

ব্রহ্মচারী—তদনন্তর রাজা ফিরিয়া আসিয়া সেই বৃত্তান্ত শ্রবণ করিয়া, তাঁহাদের বিরহজনিত সন্তাপে সন্তপ্ত হইয়া, সেই অগ্নিতেই প্রাণ পরিত্যাগ করিতে ইচ্ছা করেন, তখন অমাত্যগণ অনেক চেষ্টায় তাঁহাকে নিবারণ করিলেন।

Vásava. [*Aside*]—It is quite false. I am alive, unfortunate as I am.

Yaug.—Then, then ?

Student.—Then the minister named Yaugandharáyana, with the intention of rescuing her, fell into that very fire.

Yaug.—Did he really ? Then, then ?

तयोर्वियोगजनितसन्तापः तस्मिन्नेवाग्नौ प्राणान् परित्यक्तुकामः अमात्यैर्महता यत्नेन वारितः।

वासवदत्ता—(आत्मगतम्)—जाणामि जाणामि अय्यउत्तस्स मइ साणुक्कोसत्तणं (क)।

यौगन्धरायणः—ततस्ततः।

ब्रह्मचारी—ततस्तस्याः शरीरोपभुक्तानि दग्धशेषाण्याभरणानि परिष्वज्य राजा मोहमुपगतः।

(क) जानामि जानामि आर्य्यपुत्रस्य मयि सानुक्रोशत्वम्।

Student.—Then the king on his return heard the news and overcome by the grief caused by their separation, intended to part with his life in the self-same fire, when he was prevented with great efforts by the ministers.

Eng. Equiv.—वारित—prevented. अनुक्रोश—tenderness; love. शरीरोपभुक्त—enjoyed by the body. दग्धशेष—left after the burning. सकाम—one with his desire fulfilled.

বাসবদত্তা—[স্বগত] জানি, আমার প্রতি আর্য্যপুত্রের অনুকম্পা আমি বেশ জানি।

যৌগ—তারপর, তারপর?

ব্রহ্মচারী—তদনন্তর তাঁহার শরীরধৃত দগ্ধাবশিষ্ট আভরণসমূহ আলিঙ্গন করিয়া রাজা মূর্চ্ছাপ্রাপ্ত হইলেন।

সকলে—হায়!

Vásava.—[*Aside*] I know, I know my husband's tenderness for me.

Yaug.—Then, then?

Student—Then the king enbraced the ornaments that

वासवदत्ता—(स्वगतम्)—सकामो दाणिं अय्य-जोगन्धरायणो होदु (क)।

चेटी—भट्टिदारिए ! रोदिदि खु इअं अय्या (ख) ।

पद्मावती—साणुक्कोसाए होदव्वं (ग)।

यौगन्धारायणः—अथकिमथकिम् । प्रकृत्या सानुक्रोशा मे भगिनी । ततस्ततः ?

ब्रह्मचारी—ततः शनैः शनैः प्रतिलब्धसंज्ञः संवृत्तः ।

(क) सकाम इदानीम् आर्य-यौगन्धरायणो भवतु !

(ख) भर्तृदारिके, रोदिति खलु इयमार्या ।

(ग) सानुक्रोशया भवितव्यम् ।

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had been enjoyed [by her body] and had been left after the burning and he fell down in a swoon.

All.—Alas !

বাসবদত্তা (স্বগত)—এখন আর্য্য যৌগন্ধরায়ণের মনোবাসনা পূর্ণ হউক।

চেটী—ভর্তৃদারিকে, এই আর্য্যা রোদন করিতেছেন।

পদ্মাবতী—ইনি তাহা হইলে বড়ই কোমল-হৃদয়া।

যৌগ—বাস্তবিক তাহাই। আমার ভগিনীটী স্বভাবতই কোমলহৃদয়া। তারপর, তারপর ?

ব্রহ্মচারী—তদনন্তর তিনি ধীরে ধীরে সংজ্ঞালাভ করিলেন।

Vásava. (*Aside*).—Now let the noble Yaugandharáyana have his desire fulfilled.

Maid.—Princess, this noble lady is weeping.

Padmávati.—She must be tender-hearted.

Yaug—Yes, it is so. My sister is naturally very tender-hearted. Then, then ?

Student—Then the king gradually regained his sense.

पद्मावती—दिट्ठिया धरइ। मोहं गदो त्ति सुणिय सुण्णं विय मे हिययं (क)

योगन्धरायणः—ततस्ततः ?

ब्रह्मचारी—ततः स राजा महीतल-परिसर्पण-पांसुपाटल-शरीरः सहसोत्थाय—हा वासवदत्ते, हा अवन्तिराजपुत्रि, हा प्रिये, हा प्रियशिष्ये, इति किमपि बहु प्रलपितवान्। किं बहुना—

नैवेदानीं तादृशाश्चक्रवाका
नैवाप्यन्ये स्त्रीविशेषैर्वियुक्ताः।

(क) दिष्ट्या ध्रियते (म्रियते modern)। मोहं गत इति श्रुत्वा शून्यमिव मे हृदयम्।

Eng. Equiv. प्रतिलब्धसंज्ञ—one with his senses regained. महीतलपरिसर्पणपांसुपाटल-शरीर—whose body was rendered reddish (पाटल) with dust (पांसु) by his rolling (परिसर्पण) on the (महीतल) ground.

পদ্মাবতী—সৌভাগ্যবশতঃ জীবিত আছেন। মূর্চ্ছিত হইয়াছেন শুনিয়া আমার হৃদয় যেন শূন্য হইয়া গিয়াছে।

যৌগ—তারপর, তারপর ?

ব্রহ্মচারী—তদনন্তর সেই রাজা ভূতলে লুণ্ঠন হেতু ধূলিধূসরিত দেহ হইয়া সহসা উঠিয়া, 'হা বাসবদত্তে, হা অবন্তিরাজপুত্রি, হা প্রিয়ে, হা প্রিয়শিষ্যে' এইরূপে নানাভাবে কত কি প্রলাপ করিয়াছিলেন। অধিক বলিতে কি—

Padmá—Fortunately he lives. On hearing that he fell down in a swoon, my heart breaks down as it were.

Yaug.—Then, then ?

Student.—Then the king, whose body had been rendered reddish with dust by his rolling on the ground, suddenly got up and much lamented with innumerable piteous words such as, "Oh ! Vásavadattá, Oh ! Princess of Avanti, Oh ! my beloved, Oh ! my favourite pupil." To be brief—

धन्या सा स्त्री यां तथा वेत्ति भर्त्ता
भर्तृस्नेहात् सा हि दग्धाप्यदग्धा ॥ १३ ॥

यौगन्धरायणः—अथ भोः! तं तु पर्य्यवस्थापयितुं न कश्चिद् यत्नवान् अमात्यः?

ब्रह्मचारी—अस्ति रुमण्वान्नामामात्यो दृढ़ं प्रयत्नवांस्तत्र-भवन्तं पर्य्यवस्थापयितुम। स हि—

Sloka 13.

Eng. Equiv. स्त्रीविशेष—an excellent wife. भर्तृस्नेह—love of the husband. अदग्ध—not burnt, i. e. not dead.

Prose.—इदानीं चक्रवाकाः [अपि] तादृशाः न अन्येऽपि स्त्रीविशेषैः वियुक्ता [तादृशाः] नैव। यां भर्त्ता तथा वेत्ति सा स्त्री धन्या भर्तृस्नेहात् सा हि दग्धा अपि अदग्धा।

Beng—এখন চক্রবাকেরাও তাঁহার ন্যায় [দুঃখিত] নহে; অন্য যাঁহারা অত্যুত্তম স্ত্রী হইতে বিযুক্ত, তাঁহারাও সেরূপ নহেন। যে স্ত্রীকে স্বামী সেরূপ পছন্দ করেন, তিনিই ধন্যা। স্বামীর স্নেহবশতঃ তিনি (বাসবদত্তা) দগ্ধ হইয়াও অদগ্ধ (অর্থাৎ অমর) ॥ ১৩ ॥

English.—Now [even] the Charkavákas are not [grieved] like him, nor those who have been separated form their excellent wives. The wife, who is so regarded by the husband, is fortunate indeed. On account of the love of her husband, she (i. e. Vásavadattá) is not dead (*i.* e. is immortal) though burnt [to death]. 13.

Eng. Equiv. पर्य्यवस्थापयितुम्—to console. प्रयत्नवत्—careful.

যৌগ—আচ্ছা, মহাশয়, তাঁহাকে সান্ত্বনা দিতে কোনও অমাত্য যত্নবান্ নাই কি?

ব্রহ্মচারী—আছেন, মহারাজকে সান্ত্বনা দিতে রুমণ্বান্ নামে অমাত্য অতিশয় যত্নশীল আছেন। তিনিই—

Yaug—Now, Sir, is there no minister who is careful to console him?

अनाहारे तुल्यः प्रतत-रुदित-क्षामवदनः
शरीरे संस्कारं नृपतिसमदुःखं परिवहन् ।
दिवा वा रात्रौ वा परिचरति यत्नै र्नरपतिं
नृपः प्राणान् सद्यस्त्यजति यदि तस्याप्युपरमः ॥ १४

वासवदत्ता (स्वगतम्) —दिट्ठिआ सुणिक्खित्तो दाणिं अय्यउत्तो (क)।

(क) दिष्ट्या सुनिक्षिप्त इदानीम् आर्यपुत्रः ।

Student.—Yes, there is the minister named Rumanwān who is very careful to console His Majesty He is—

Sloka 14

Eng. Equiv. अनाहार—fasting. प्रतत-रुदित-क्षामवदन—one whose face is emaciated (क्षाम) by constant (प्रतत) weeping (रुदित). संस्कार—decoration. नृपतिसमदुःखम्—with equal sorrow with the king. उपरम—death.

Prose.—[स हि] अनाहारे तुल्यः, प्रततरुदितक्षामवदनः, शरीरे संस्कारं नृपतिसमदुःखं परिवहन्, दिवा वा रात्रौ यत्नैः नरपतिं परिचरति । नृपः यदि सद्यः प्राणान् त्यजति तस्य अपि उपरमः (भवेद्) ।

Beng—তিনি অনাহার বিষয়ে [রাজার] সমান, অবিরত ক্রন্দনবশতঃ তাঁহার বদন ক্ষীণ হইয়াছে, রাজার ন্যায় সমান দুঃখেই শরীরে সংস্কার ধারণ করিয়া তিনি কি দিন কি রাত্রি সর্ব্বদাই রাজার পরিচর্য্যা করিতেছেন। রাজা যদি এখন প্রাণত্যাগ করেন, তাহা হইলে তাঁহারও মৃত্যু হয় ॥ ১৪ ॥

English—[He is] like [the king] in respect of fasting His face is emaciated by constant weeping. He puts on decorations (toilet, &c.) with sorrow similar to that of the king, [Thus] he carefully serves the king day and night. If the king dies now, then he, too, will die. 14.

বাসবদত্তা (স্বগত)—সৌভাগ্যবশতঃ আর্য্যপুত্র এখন সুপাত্রের তত্ত্বাবধানে আছেন।

यौगन्धरायणः— (आत्मगतम्) अहो महद्भारमुद्वहति रुमण्वान् । कुतः—

सविश्रमो ह्ययं भारः प्रसक्तस्तस्य तु श्रमः ।
तस्मिन् सर्वमधीनं हि यत्राधीनो नराधिपः ॥ १५ ॥

(प्रकाशम्) अथ भोः ! पर्यवस्थापित इदानीं स राजा ?

ब्रह्मचारी—तदिदानीं न जाने । इह तया सह हसितम्, इह तया स कथितम्, इह तया सह पर्युषितम्, इह तया सह कुपितम्, इह तया सह शयितम्, इत्येवं तं विलपन्तं

Vásava.—Fortunately my husband is now placed in the care of a good man.

Eng. Equiv. पर्य्यवस्थापित—consoled. पर्य्युषित—lived. अपक्रान्त—went out. प्रोषितनक्षत्रचन्द्र—deserted by the stars and the moon.

যৌগ (স্বগত)—অহো, মহাজনের উপযুক্ত ভারই রুমণ্বান্ বহন করিতেছেন। যেহেতু—

(প্রকাশ্যে) মহাশয়, এখন সেই রাজা সান্ত্বনা প্রাপ্ত হইয়াছেন ত ?

Yaug. (*to himself*)—Oh, Rumanwán is carrying a burden proper for a great man. For,—

(*Aloud*) Then, Sir, the king is now consoled, I hope.

Eng. Equiv. सुनिक्षिप्त—properly placed [in the care of a good man]. महद्भार—the burden that can be carried by a great man.

Sloka 15

Prose.—अयं भारः हि सविश्रमः, तस्य तु श्रमः प्रसक्तः । नराधिपः यत्र अधीनः, तस्मिन् सर्वं हि अधीनम् ।

Beng—[আমার] এই ভারের বিশ্রাম আছে, কিন্তু তাঁহার শ্রম অবিরত। রাজা যাঁহার অধীন, সকলই তাঁহার অধীন (অর্থাৎ তাঁহার উপর নির্ভর করে) ॥ ১৫ ॥

राजानम् अमात्यैर्महता यत्नेन तस्माद् ग्रामाद् गृहीत्वा अपक्रान्तम्। ततो निष्क्रान्ते राजनि प्रोषितनक्षत्रचन्द्रमिव नभः अरमणीयः संवृत्तः स ग्रामः। ततोऽहमपि निर्गतोऽस्मि।

तापसी—सो क्खु गुणवन्तो णाम राआ, जो आअन्तुएण वि इमिणा एव्वं पसंसीअदि (क)।

(क) स खलु गुणवान् नाम राजा, य आगन्तुकेनापि अनेन एवं प्रशस्यते।

English. This burden [of mine] has its cessation, but his exertion is incessant. On whom the king depends, everything depends upon him. 15.

Eng. Equiv. सविश्रम—having cessation., सतत—incessant. श्रम—exertion ; labour.

ব্রহ্মচারী—তাহা আমি এখন জানি না। "এখানে তাঁহার সহিত হাস্ত করিয়াছিলাম, এখানে তাঁহার সহিত কথাবার্ত্তা বলিয়াছিলাম, এখানে তাঁহার সহিত বাস করিয়াছিলাম, এখানে তাঁহার সহিত কোপ করিয়াছিলাম, এখানে তাঁহার সহিত শয়ন করিয়াছিলাম" এইরূপে রাজা যখন বিলাপ করিতেছিলেন, তখন অমাত্যগণ অতিশয় যত্নসহকারে তাঁহাকে লইয়া সেই গ্রাম হইতে চলিয়া গিয়াছেন। তদনন্তর রাজা নিষ্ক্রান্ত হইলে পরে সেই গ্রাম চন্দ্র-নক্ষত্রহীন আকাশের মত অরমণীয় হইয়াছে। সেইজন্য আমিও চলিয়া আসিয়াছি।

Student.—Now I do not know that. "Here I laughed with her, here I conversed with her, here I lived with her, here I was angry with her, here I lay down with her," thus saying when the king was lamenting, the ministers with great care went away with him from the village. Then, when the king had gone out, the village became as dreary as the sky deserted by the stars and the moon. So, I too have come out.

चेटी—भट्टिदारिए, किं णु खु अवरा इत्थिआ तस्स हत्थं गमिस्सदि (क)।

पद्मावती (आत्मगतम्)—मम हिअएण एव्व सह मन्तिदं (ख)।

ब्रह्मचारी—आपृच्छामि भवन्तौ। गच्छामस्तावत्।

उभौ—गम्यतामर्थसिद्धये।

ब्रह्मचारी—तथास्तु। (निष्क्रान्तः)

(क) भर्तृदारिके! किं नु खलु अपरा स्त्री तस्य हस्तं गमिष्यति।
(ख) मम हृदयेनैव सह मन्त्रितम्।

তাপসী—এই আগন্তুকও যাঁহার এইরূপ প্রশংসা করেন, সে রাজা বাস্তবিকই গুণবান্।

Lady-hermit.—He who is thus being praised even by this stranger must be indeed a qualified king.

Eng. Equiv. आगन्तुक—stranger. प्रशस्यते—is praised. आपृच्छामि—I take leave of. अर्थसिद्धि—the accomplishment of purpose.

চেটী—রাজপুত্রি, অন্য কোনও স্ত্রী কি তাঁহার হাতে পড়িবে?
পদ্মাবতী (স্বগত)—আমার হৃদয়েরই সহিত মন্ত্রণা করিয়াছে।
ব্রহ্মচারী—আপনাদের কাছে বিদায় লইতেছি। তবে আসি।
উভয়ে—উদ্দেশ্য-সিদ্ধির জন্য অগ্রসর হউন।
ব্রহ্মচারী—তাহাই। (নিষ্ক্রান্ত)

Maid—Princess, is it that another wife shall fall in his hand?

Padmā (*to herself*)—She has just consulted with my heart.

Student—I would take leave of you. Let me go please.

Both.—Go then for the accomplishment of your object.

Student—So be it. (*Exit*)

যৌগন্ধরায়ণঃ—সাধু, অহমপি তত্রভবত্যা অভ্যনুজ্ঞাতো গন্তুমিচ্ছামি।

কাঞ্চুকীয়ঃ—তত্রভবত্যা অভ্যনুজ্ঞাতো গন্তুমিচ্ছতি কিল।

পদ্মাবতী—অয্যস্স ভইণিআ অয্যেণ বিণা উক্কণ্ঠিদস্সদি (ক)।

যৌগন্ধরায়ণঃ—সাধুজন-হস্তগতৈষা নোৎকণ্ঠিষ্যতি।

(কাঞ্চুকীয়মবলোক্য)—গচ্ছামস্তাবৎ।

কাঞ্চুকীয়ঃ—গচ্ছতু ভবান্ পুনর্দর্শনায়।

যৌগন্ধরায়ণঃ—তথাস্তু। (নিষ্ক্রান্তঃ।)

(ক) আর্য্যস্য ভগিনিকা আর্য্যেণ বিনা উৎকণ্ঠিষ্যতি।

Eng. Equiv. অনুজ্ঞাত—permitted. উৎকণ্ঠিষ্যতি—will be anxious. সাধুজনহস্তগত—placed in the care of an honest person.

যৌগ—ভাল, আমিও মাননীয়া রাজপুত্রীর অনুমতি লইয়া যাইতে ইচ্ছা করি।

কাঞ্চুকীয়—ইনি আপনার অনুমতি লইয়া যাইতে ইচ্ছা করিতেছেন।

পদ্মাবতী—মহাশয়ের ভগিনী মহাশয়ের বিহনে উৎকণ্ঠিতা হইবেন।

যোগ—সাধুজনের হস্তে পতিত হইয়া ইনি উৎকণ্ঠিতা হইবেন না। (কাঞ্চুকীয়ের প্রতি দৃষ্টিপাত করিয়া)—আমি তবে যাইতেছি।

কাঞ্চুকীয়—আসুন, পুনরায় যেন দেখা হয়।

যৌগ—তাহাই হোক। (নিষ্ক্রান্ত)।

Yaug.—Well. I too wish to depart with the permission of her ladyship.

Chamberlain.—He wishes to depart with the permission of your ladyship.

Padma'.—Your Honour's sister will be anxious without your honour.

Yaug.—Placed in the care of an honest person, she will not be anxious. (*Looking at the Chamberlain*)—I shall go now.

काञ्चुकीयः—समय इदानीम् अभ्यन्तरं प्रवेष्टुम्।
पद्मावती—अय्ये, वन्दामि (क)।
तापसी—जादे, तव सरिसं भत्तारं लभेहि (ख)।
वासवदत्ता—अय्ये, वन्दामि दाव अहं (ग)।
तापसी—तुवं पि अइरेण भत्तारं समासादेहि (घ)।
वासवदत्ता—अणुग्गहीदह्मि (ङ)।

(क) आर्ये, वन्दे।
(ख) जाते, तव सदृशं भर्त्तारं लभस्व।
(ग) आर्ये वन्दे तावदहम्।
(घ) त्वम् अपि अचिरेण भर्त्तारं समासादय।
(ङ) अनुगृहीतास्मि।

Chamberlain.—You honour may go to see us again (i. e. may we meet again).

Yaug.—So be it (*Exit*).

কাঞ্চুকীয়—এখন অভ্যন্তরে প্রবেশ করিবার সময় হইয়াছে।
পদ্মাবতী—আর্য্যে, প্রণাম করি।
তাপসী—বৎসে, তোমার অনুরূপ স্বামী লাভ কর।
বাসবদত্তা—আর্য্যে, আমি প্রণাম করি।
তাপসী—তুমিও অচিরে স্বামীকে প্রাপ্ত হও।
বাসবদত্তা—অনুগৃহীত হইলাম।

Chamberlain.—Now it is time to enter inside.

Padma.—Holy madam, I bow to [you].

Lady-hermit.—My girl, may you get a husband worthy of you.

Vāsava—Holy hermit, now I bow [to you].

Lady-hermit—May you, too, get your husband without delay.

Vāsava.—I am beholden [to you]

काञ्चुकीयः—तद् आगम्यताम्। इत इतो भवति। सम्प्रति हि—

खगा वासोपेताः सलिलमवगाढो मुनिजनः
प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम्।
परिभ्रष्टो दूराद् रविरपि च संक्षिप्तकिरणो
रथं व्यावर्त्यासौ प्रविशति शनैरस्तशिखरम्॥ १६

(निष्क्रान्ताः सर्वे।)

इति प्रथमोऽङ्कः

কাঞ্চুকীয়—তবে আগমন করুন। মাননীয়ে, এই দিকে, এই দিকে। যেহেতু এখন—

Chamberlain.—Then come. This way, this way, your Highness, For now—

Sloka 16.

Eng. Equiv. खग—bird. वासोपेत—gone to the nests. अवगाढ entered [to bathe]· प्रदीप्त—kindled, परिभ्रष्ट—fallen down. संक्षिप्तकिरण—with his rays diminished. व्यावर्त्य—having turned. अस्तशिखर—the peak of the setting mountain.

Prose.—खगाः वासोपेताः, मुनिजनः सलिलम् अवगाढः, प्रदीप्तः अग्निः भाति, धूमः मुनिवनं प्रविचरति, रविः अपि च संक्षिप्तकिरणः दूराद् परिभ्रष्टः, असौ रथं व्यावर्त्य शनैः अस्तशिखरं प्रविशति।

Beng. পক্ষিগণ বাসায় গিয়াছে, মুনিগণ অবগাহন করিতে জলে প্রবিষ্ট হইয়াছেন, প্রজ্বলিত অগ্নি শোভা পাইতেছে, ধূমরাশি তপোবন ব্যাপ্ত করিয়াছে; সূর্য্যও তাঁহার কিরণজাল সংক্ষিপ্ত করিয়া (গুটাইয়া লইয়া) দূরে সরিয়া পড়িয়াছেন এবং তিনি রথ ফিরাইয়া ধীরে ধীরে অস্তশিখরে প্রবেশ করিতেছেন॥ ১৬॥

(সকলে চলিয়া গেলেন)

English.—The birds have retired to their nests, the sages have entered water [to bathe], the kindled [sacrificial] fire is shining, the smoke is spreading through the holy forest, the sun also, with his rays contracted, has fallen down far away, and he, having turned his chariot, is slowly entering the peak of the setting mountain. 16.

Exeunt all.

End of Act I.

अथ द्वितीयोऽङ्कः

(ततः प्रविशति चेटी) ।

चेटी—कुञ्जरिए ! कुञ्जरिए ! कहिं कहिं भट्टिदारिआ पदुमावदी। किं भणासि, एसा भट्टिदाआ माहवीलदामण्डवस्स परसदो कन्दुएण कीलदित्ति। जाव भट्टिदारिअं उपसप्पामि। (परिक्रम्यावलोक्य) अम्मो ! इअं भट्टिदारिआ उक्करिद-कण्णचूलिएण वाआमसञ्जाद-सेदबिन्दु-विइत्तिदेण

Eng. Equiv. भणसि—you say. माधवीलतामण्डप—a bower of Mádhavi creepers. कन्दुक—a ball. उत्क्षिप्त-कर्णचूलिक—having the ear-ornament raised up व्यायामसञ्जातस्वेदबिन्दुविचित्रित—

परिश्रान्त-रमणीयदर्शना मुखेन कन्दुएण कीलन्ती इदो एव्व आअच्छदि। जाव उवसप्पिस्सं (क)।

(निष्क्रान्ता)

प्रवेशकः

(क) कुञ्जरिके, कुञ्जरिके, कुत्र कुत्र भर्तृदारिका पद्मावती? किं भणसि, एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः कन्दुकेन क्रीड़तीति? यावद् भर्तृदारिकाम् उपसर्पामि। अम्मो! इयं भर्तृदारिका उत्कृत-कर्णचूलिकेन व्यायाम-

decorated with drops of perspiration formed on account of exertion. परिश्रान्त-रमणीय-दर्शन—looking tired yet charming.

(তদনন্তর চেটীর প্রবেশ)

চেটী—কুঞ্জরিকে, কুঞ্জরিকে, রাজপুত্রী পদ্মাবতী কোথায়? কি বলিলে? এই রাজপুত্রী মাধবীলতামণ্ডপের পার্শ্বে বল (কন্দুক) লইয়া খেলা করিতেছেন? যাহা হউক, রাজপুত্রীর কাছে যাই। (অগ্রসর হইয়া দৃষ্টিপাত পূর্ব্বক), ওমা! এই যে রাজপুত্রী বল্ লইয়া খেলা করিতে করিতে এইদিকেই আসিতেছেন, ইহার কর্ণচূলিকা (অলঙ্কার) উন্নমিত হইয়াছে; ইহার মুখখানি পরিশ্রম-জাত ঘর্ম্মবিন্দুদ্বারা শোভিত এবং পরিশ্রান্ত হইলেও দেখিতে রমণীয়। যাহা হউক, কাছে যাই। (নিষ্ক্রান্ত)।

প্রবেশক

(*Then enter maid*)

English.—Maid.—Kunjarikā, Kunjarikā, where is Princess Padmavatī? What do you say? —Here the Princess is playing with a ball by the side of the bower of Mādhavi creepers? However, I shall approach the Princess. (*Advancing and looking*). Oh, here the Princess with her face, having the ear-rings raised up, decorated with drops of perspiration formed on account of exertion, and looking tired yet charming, is coming hitherwards, playing with her ball, However, let me approach her. (*Exit*).

Interlude

(ततः प्रविशति कन्दुकेन क्रीड़न्ती पद्मावती सपरिवारा वासवदत्तया सह)

वासवदत्ता—हला ! एसो दे कन्दुओ (क)।

पद्मावती—अय्ये, भोदु दाणिं एत्तअं (ख)।

वासवदत्ता—हला ! अदिचिरं कन्दुएण कीलिअ अहिअ-सञ्जादराआ परकेरआ विअ दे हत्था संवुत्ता (ग)।

सञ्जातस्वेदबिन्दुविचित्रितेन परिश्राम-रमणीयदर्शनेन सुखेन कन्दुकेन क्रीड़न्ती इत एव आगच्छति। यावद् उपसर्पं स्यामि (rather उपसर्पामि—लट् with यावत्)।

(क) हला ! एष ते कन्दुकः

(ख) आर्ये ! भवतु इदानीम् एतावत्।

(ग) हला ! अतिचिरं कन्दुकेन क्रीड़ित्वा अधिकसञ्जातरागौ परकीयौ इव ते हस्तौ संवृत्तौ।

Eng. Equiv. अधिकसञ्जातराग—with their redness grown more (also, with increased attachment). परकीय—belonging to another.

(তদনন্তর কন্দুকক্রীড়া করিতে করিতে পরিজনদিগের এবং বাসবদত্তার সহিত পদ্মাবতীর প্রবেশ)

বাসব—ওহে, এই তোমার কন্দুক।

পদ্মা—আর্য্যে, ইহা এই পর্য্যন্ত থাক।

বাসব—ওহে, অনেকক্ষণ ধরিয়া বল লইয়া খেলিয়া তোমার হাত দুইটির রক্তিমা অধিকতর বাড়িয়াছে, যেন ইহারা পরের হইয়া পড়িয়াছে।

(Then playing with her ball, enter Padmāvati with her attendants and with Vāsavadattā).

Vāsava. Hallo ! Here is your ball.

Padmā.—Revered madam, now let it be stopped.

Vāsavā.—Hallo, by playing for a long time with the ball, your hands with their redness increased, seem to be belonging to another.

चेटी—कीलदु कीलदु दाव भट्टिदारिआ। णिव्वत्तीअदु दाव अअं कण्णाभाव-रमणीओ कालो (क)।

पद्मावती—अय्ये, किं दाणिं मं ओहसिदं विअ णिज्झाअसि (ख)।

वासवदत्ता—णहि णहि। हला! अधिअं अज्ज सोहदि। अभिदो विअ दे अज्ज वरमुहं पेक्खामि (ग)।

(क) क्रीडतु क्रीडतु तावद् भर्तृदारिका। निर्वर्त्यतां तावद् कन्याभाव-रमणीयः कालः।

(ख) आर्ये किम् इदानीं माम् अवहसितुम् इव निध्यायसि।

(ग) नहि नहि। हला! अधिकम् अद्य शोभते। अभित इव ते अद्य वरमुखं पश्यामि।

Eng. Equiv. निर्वर्त्यताम्—let (her) pass (or. enjoy) कन्याभावरमणीय—charming on account of virginhood. निध्यायसि—you are thinking. वरमुख—an excellent face (also, the face of a bride-groom.)

চেটী—রাজপুত্রি, খেলিয়া লউন, খেলিয়া লউন। কুমারীভাব হেতু রমণীয় এই কাল উপভুক্ত হউক।

পদ্মাবতী—আর্য্যে, আমাকে উপহাস করিতে বুঝি আপনি কি চিন্তা করিতেছেন?

বাসব—না, না। ওহে, আজ বেশ শোভা পাইয়াছে। আমি চারিদিকেই যেন আজ তোমার বরমুখ দেখিতেছি।

Maid.—Let, let the Princess play on. Let this charming period of maidenhood be enjoyed.

Padmā—Revered madam, with are you now thinking probably to cut jokes with me?

Vāsava.—No, no. Hallo! You look very beautiful to-day. I see your beautiful face to-day as if on all sides. (Also, I see to-day the face of your bridegroom near at hand).

पद्मावती—अवेहि। मा दाणिं मं ओहस (क)।

वासवदत्ता—एसम्हि तुह्णीआ भविस्समहासेणवहू (ख)!

पद्मावती—को एसो महासेणो णाम (ग)?

वासवदत्ता—अत्थि उज्जइणीओ राजा पज्जोदो णाम। तस्स बलपरिमाण-णिव्वुत्तं णामहेअं महासेणो त्ति (घ)

चेटी—भट्टिदारिआ तेण रञ्ञा सह सम्बन्धं णेच्छदि (ङ)।

(क) अपेहि। मा इदानीं माम् अवहस।

(ख) एषा अस्मि तूष्णीका भविष्यन्महासेनवधु।

(ग) क एष महासेनो नाम?

(घ) अस्ति उज्जयिनीयो राजा प्रद्योतो नाम। तस्य बलपरिमाणनिर्वृत्तं नामधेयं महासेन इति।

(ङ) भर्तृदारिका तेन राज्ञा सह संबन्धं न इच्छति।

Eng. Equiv. अपेहि—be off. तूष्णीक—silent. भविष्यन्महासेनवधू—the would-be daughter-in-law of Mahāsena. बलपरिमाण-निर्वृत्त—applied for the vastness of his army.

পদ্মাবতী—যাও! আমাকে এখন উপহাস করিও না।

বাসব—হে মহাসেনের ভাবী বধূ, এই আমি চুপ করিলাম।

পদ্মা—এই মহাসেন কে?

বাসব—প্রদ্যোত-নামক উজ্জয়িনীর রাজা। তাঁহার সেনার পরিমাণ অনুসারে নাম হইয়াছে 'মহাসেন'।

চেটী—রাজপুত্রী সেই রাজার সহিত সম্বন্ধ ইচ্ছা করেন না।

Padmā—Begone. Don't cut jokes with me now.

Vasava.—Here I am silent, O the would-be daughter in-law of Mahāsena.

Padmā.—Who is this Mahāsena?

Vāsava.—There is the king of Ujjayinī named Pradyota. He is named Mahāsena after the vastness of his army.

वासवदत्ता—अह केण खु दाणिं अभिलसदि (क)?

चेटी—अत्थि वच्छराओ उदअणो णाम। तस्स गुणाणि भट्टिदारिआ अभिलसदि (ख)।

वासवदत्ता—(आत्मगतम्)—अय्यउत्तं भत्तारं अभिलसदि। (प्रकाशम्) केण कारणेण?

चेटी—साणुक्कोसो त्ति (घ)

वासवदत्ता—(आत्मगतम्) जाणामि जाणामि। अअं वि जणो एव्वं उम्मादिदो (ङ)।

चेटी—भट्टिदारिए, जदि सो राआ विरूवो भवे (च)?

(क) अथ केन खलु इदानीम् अभिलषति?

(ख) अस्ति वत्सराज उदयनो नाम। तस्य गुणान् भर्तृदारिका अभिलषति।

(ग) आर्यपुत्र भर्तारम् अभिलषति। केन कारणेन?

(घ) सानुक्रोश इति।

(ङ) जानामि जानामि। अयमपि जन एवम् उन्मादितः।

(च) भर्तृदारिके। यदि स राजा विरूपो भवेत्?

Eng. Equiv. सानुक्रोश—kind. उन्मादित—maddened. विरूप—ugly.

Maid—The Princess dose not desire alliance with that king.

বাসব—তাহা হইলে কাহার সহিত এখন ইচ্ছা করেন?

চেটী—উদয়ন নামে বৎসরাজ আছেন, রাজপুত্রী তাঁহার গুণাভিলাষিণী।

বাসব (স্বগত)—আর্য্যপুত্রকে স্বামিরূপে পাইতে ইচ্ছা করেন। (প্রকাশ্যে)—কি কারণে?

চেটী—তিনি দয়ালু, এইজন্য।

বাসব (স্বগত)—জানি জানি। এই আমিও এইরূপ উন্মাদিত হইয়াছিলাম।

চেটী—রাজপুত্রি, যদি সেই রাজা কুৎসিত হয়েন?

Vásava.—Then with whom does she desire [it] now?

वासवदत्ता—णहि णहि। दंसणीओ एव्व (क)।

पद्मावती—अय्ये, कहं तुवं आणासि (ख)।

वासवदत्ता (आत्मगतम्)—अय्यउत्त-पक्खवादेण अदिक्कन्दो समुदाआरो। किं दाणिं करिस्सं ? होदु दिट्ठं। (प्रकाशम्) हला ! एव्वं उज्जणीओ जणो मन्तेदि (ग)।

(क) नहि नहि। दर्शनीय एव।

(ख) आर्य्ये, कथं त्वं जानसि ?

(ग) आर्यपुत्रपक्षपातेन अतिक्रान्ता, समुदाचार:। किम् इदानीं करिष्यामि ? भवतु, दृष्टम्। हला ! एवम् उज्जयिनीयो जनो मन्त्रयते।

Maid—There is the king of the Vatsas named Udayana. His merits are to the liking of the Princess.

Vāsava (*to herself*)—She likes to have my husband for hers. (*Aloud*)—For what reason ?

Maid – Because he is kind

Vásava (*to herself*)—I know, I know. This person (i. e. myself) also was maddened in this way.

Maid—Princess, if that king be ugly ?

Eng. Equiv. दर्शनीय—beautiful. आर्यपुत्र-पक्षपात—partiality for my husband. अतिक्रान्त—transgressed. समुदाचार—proper course of conduct. सौभाग्य—beauty.

বাসব—না, না। তিনি সুরূপই বটেন।

পদ্মাবতী—আর্য্যে, আপনি কিরূপে জানিলেন ?

বাসব (স্বগত)—আর্য্যপুত্রের পক্ষপাত হেতু আমি [আমার সমুচিত] আচার অতিক্রম করিয়াছি। এখন কি করিব ? আচ্ছা, ঠিক হইয়াছে। (প্রকাশ্যে)—ওহে, উজ্জয়িনীর লোকে এইরূপ বলে।

Vásava.—No no, he is indeed beautiful.

Padmā.—Revered madam, how do you know ?

पद्मावती—जुज्जइ । ण खु एसो उज्जइणीदुल्लहो । सव्वजणमणोभिरामं खु सोभग्गं णाम (क) ।

(ततः प्रविशति धात्री ।)

धात्री—जेदु भट्टिदारिआ । भट्टिदारिए ! दिण्णासि (ख) ।

वासवदत्ता—अय्ये ! कस्स (ग) ।

(क) युज्यते न खलु एष उज्जयिनीदुर्लभः । सर्वजन-मनोऽभिरामं खलु सौभाग्यं नाम ।

(ख) जयतु भर्त्तृदारिका । भर्त्तृदारिके, दत्तासि ।

Vásava. (*Aside*).—The proper course of conduct has been transgreseed for my partiality towards my husband. What shall I do now ? However, I see. (*Aloud*).—Oh, the men of Ujjayini say so.

পদ্মা—তাহা হইতে পারে। ইনি উজ্জয়িনীতে দুর্লভ নহেন। সৌন্দর্য্য বাস্তবিক সকলেরই মনোরম।

(তদনন্তর ধাত্রীর প্রবেশ)

ধাত্রী—রাজপুত্রীর জয় হউক। রাজপুত্রি, তুমি প্রদত্ত হইয়াছ।

বাসব—আর্য্যে, কাহাকে ?

(*Then enter the nurse*)

Padmá.—Quite possible. He (i. e. his sight) may not be rare at Ujjayini. Beauty, indeed, fascinates the minds of all alike.

Nurse,—Prosperity to the Princess. Princess, you have been offered [for marriage].

Vāsava,—To whom, madam ?

ধাত্রী—বচ্ছরাঅস্স উদঅণস্স (ক) !

বাসবদত্তা—অহ কুসলী সো রাআ (খ) ।

ধাত্রী—কুসলী সো ইহ আঅদো। তস্স ভট্টিদারিআ পডিচ্ছিদা অ (গ) !

বাসবদত্তা—অচ্চাহিদং (ঘ) !

ধাত্রী—কিং এত্থ অচ্চাহিদং (ঙ) ;

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* ইহ—Omitted in Ganapati's edition.

(ক) বৎসরাজায় উদয়নায়।

(খ) অথ কুশলী স রাজা ?

(গ) কুশলী স ইহ আগতঃ। তস্য ভর্তৃদারিকা প্রতীষ্টা চ।

(ঘ) অত্যাহিতম্।

(ঙ) কিমত্র অত্যাহিতম্ ?

Eng. Equiv. কুশলী—doing well. প্রতীষ্ট—desired [for marriage]. অত্যাহিত—Ah me ! A great misfortune.

ধাত্রী—বৎসরাজ উদয়নকে।

বাসব—আচ্ছা, সেই রাজা কুশলে আছেন ?

ধাত্রী—তিনি কুশলে আছেন ও এখানে আগমন করিয়াছেন এবং তদ্দারা রাজপুত্রী [বিবাহার্থ] অভিলষিত হইয়াছেন !

বাসব—বড়ই বিপদ্ !

ধাত্রী—ইহাতে কি বিপদ্ আছে ?

Nurse.—To Udayana, king of Vatsa.

Vāsava.—Is that king doing well ?

Nurse.—He is well and has come here. And she has been desired by him [for marriage].

Va'sava.—A calamity !

Nurse.—What calamity is there in this ?

वासवदत्ता—ण हु किञ्चि। तह णाम सन्तप्पिअ उदासीणा होदि त्ति (क)।

धात्री—अय्ये, आगम-प्पहाणाणि सुलह-पय्यवत्थाणाणि महापुरुस-हिअआणि होन्ति (ख)।

वासवदत्ता—अय्ये! सअं एव्व तेन वरिदा (ग)।

धात्री—णहि णहि। अण्ण-प्पओअणेण इह आअदस्स अभिजण-विण्णाण-वओ-रूवं पेक्खिअ सअं एव्व महाराएण दिण्णा (घ)।

(क) न खलु किञ्चित्। तथा नाम सन्तप्य उदासीनो भवतीति।
(ख) आर्ये, आगम-प्रधानानि सुलभ-पर्य्यवस्थानानि महापुरुषहृदयानि भवन्ति।
(ग) आर्ये स्वयम् एव तेन वरिता।
(घ) नहि नहि। अन्यप्रयोजनेन इहागतस्य अभिजन-विज्ञान-वयो-रूपं दृष्ट्वा स्वयम् एव महाराजेन दत्ता।

Eng. Equiv. सन्तप्य—having lamented. आगमप्रधान—mainly depending upon the Shástras. सुलभपर्य्यवस्थान—that can be easily restored to the natural state. वरित—betrothed. अभिजन-विज्ञान-वयोरूपम्—high birth, learning, age and beauty.

বাসব—কিছুই না। [তবে] সেইরূপে সন্তাপ করিয়া আবার উদাসীন হইতেছেন, এই মাত্র।

ধাত্রী—আর্য্যে, মহাপুরুষদের হৃদয় প্রধানতঃ আগমের (শাস্ত্রের) উপর নির্ভর করে, এজন্য সহজেই প্রকৃতিস্থ হইয়া থাকেন।

বাসব—আর্য্যে, তিনি স্বয়ং ইহাকে বরণ করিয়াছেন?

ধাত্রী—না, না। অন্য কোনও প্রয়োজনে তিনি এখানে আসিলে তাহার কুল, বিদ্যা, বয়স এবং রূপ দেখিয়া স্বয়ং মহারাজ কর্ত্তৃকই ইনি প্রদত্তা হইয়াছেন।

Vásava.—Nothing indeed. Only this that having lamented [for his wife] in that way he should [now] become indifferent.

Nurse.—Madam, the hearts of great men mainly

वासवदत्ता—(आत्मगतम्) एव्वं। अणवरद्धो दाणिं अत्थ अय्यउत्तो (क)।

(प्रविश्यापरा)

चेटी—तुवरदु तुवरदु दाव अय्या। अज्ज एव्व किल सोभणं णक्खत्तं। अज्ज एव्व कोदुअमङ्गलं कादव्वं ति अम्हाणं भट्टिणी भणादि (ख)।

वासवदत्ता—(आत्मगतम्) जह जह तुवरदि, तह तह अन्धीकरेदि मे हिअअं (ग)।

(क) एवम् अनपराद्ध इदानीम् अत्र आर्यपुत्रः।

(ख) त्वरतां त्वरतां तावद् आर्या। अद्य एव किल शोभनं नक्षत्रम्। अद्य कौतुकमङ्गलं कर्त्तव्यम् इति अस्माकं भट्टिनी भणति।

(ग) यथा यथा त्वरते, तथा तथा अन्धीकरोति मे हृदयम्।

depend upon the Shástras and (so) they can be easily restored to the normal state.

Vásava.—Madam, has he himself sought her hand ?

Nurse.—No, no. He came here on some other purpose when the great king found his high birth, learning, age and beauty and he himself offered her hand [to him],

Eng. Equiv. अनपराद्ध—free from [the charge of having committed an] offence. शोभन—auspicious. कौतुकमङ्गल—the ceremony of binding the auspicious (nuptial) thread. भट्टिनी—mistress i. e. the queen. अन्धीकरोति—blinds.

বাসব (স্বগত)—তাই বটে। এ বিষয়ে এখন আর্য্যপুত্র নির্দ্দোষ।

(অপর চেটী প্রবেশ করিয়া)

চেটী—মাননীয়া আপনি শীঘ্র করুন, শীঘ্র করুন। আজ ভাল নক্ষত্র। আমাদের কর্ত্রী (অর্থাৎ রাজ্ঞী) বলিয়াছেন যে, আজ বিবাহের সূত্রবন্ধন রূপ মঙ্গলকার্য্য করিতে হইবে।

धात्री — एदु एदु महिदारिआ (क)।

(निष्क्रान्ताः सर्वे।)

इति द्वितीयोऽङ्कः

(क) एतु एतु भर्तृदारिका

বাসব (স্বগত) — যতই ত্বরা করা হইতেছে, ততই তাহা আমার হৃদয়কে অন্ধ করিতেছে।

Vāsava. (*To himself*). — This is the case. Then my noble lord is not to blame in the matter.

(*Having entered, another*).

Maid. — Be quick, be quick, madam. To-day indeed there is the auspicious star. Our queen says that the auspicious (nuptial) thread should be bound this very day.

ধাত্রী — রাজপুত্রি, আসুন আসুন।

(সকলে নিষ্ক্রান্ত হইল)।

দ্বিতীয় অঙ্ক [সমাপ্ত]।

Nurse. — Come, come, O Princess.

Vāsava. (*To herself*) — All those in which they make haste, blind my heart.

(*Exeunt all*)

End of Act II

अथ तृतीयोऽङ्कः ।

(ततः प्रविशति विचिन्तयन्ती वासवदत्ता ।)

वासवदत्ता—विवाहामोदसंकुले अन्तेउर-चउस्साले परित्तजिअ पदुमावदिं इह आअदम्हि पमदवणं । जाव दाणिं भाअधेअणिव्वुत्तं दुःखं विणोदेमि । (परिक्रम्य) अह्हो अच्चाहिदं । अय्यउत्तो वि णाम परकेरओ संवुत्तो । जाव उवविसामि । (उपविश्य) धण्णा खु चक्कवाअवहु, जा विरहिदा ण जीवइ । ण खु अहं पाणाणि परित्तजामि ?

* Some read अन्योन्यविरहिता। But अन्योन्य is wide of the mark. अन्य would be a better word.

Eng. Equiv. विवाहामोदसङ्कुल—full of mirth on account of the marriage. अन्तःपुरचतुःशाल—the quadrangular yard of the harem. प्रमदवन—a pleasure-garden. भागधेयनिर्वृत्त—prcduced by fate. (अन्योन्य) विरहित—(mutually) separated, i. e. separated from the mate.

(তদনন্তর চিন্তা করিতে করিতে বাসবদত্তার প্রবেশ) ।

বাসব—বিবাহের আমোদে পরিপূর্ণ অন্তঃপুরের প্রাঙ্গণে পদ্মাবতীকে রাখিয়া আমি এখানে প্রমদবনে চলিয়া আসিয়াছি। এখন কিয়ৎকাল [নিজের] ভাগ্যদত্ত দুঃখের বিনোদন করিব। (পাদচারণ করিয়া) —হায়, কি বিপদ্! আর্য্যপুত্রও পরের হইলেন। একটু উপবেশন করি। (উপবেশন করিয়া)—চক্রবাক-বধূই ধন্য, যে স্বামি-বিরহিত হইয়া বাঁচে না। তা' আমি প্রাণত্যাগ করিব না। আর্য্যপুত্রকে দেখিতে পাইব, এই আশায় মন্দভাগ্য আমি বাঁচিয়া আছি।

(*Then enter Vāsavadattā in a thoughtful mood*).

Vāsava—Having left Padmāvatī in the yard of the harem, full of mirth on account of her marriage, I have come here to this pleasure-garden. Now, for the time being, I shall allay my misery produced by my Fate. (*Taking a few steps*). — Ah me ! My beloved, too, has become another's Now, I shall sit down. (*Seated*)—The wife of the Chakravāka is, indeed, fortunate, as she, separated from her mate, does not live.

अय्यउत्तं पेक्खामि त्ति एदिना मणोरहेण जीवामि मन्दभाआ (क)।

(ततः प्रविशति पुष्पाणि गृहीत्वा चेटी।)

चेटी—कहिं णु खु गदा अय्या आवन्तिआ। (परिक्रम्यावलोक्य) अम्मो! इअं चिन्ता-सुण्ण-हिअआ णीहार-पडिहद-चन्दलेहा विअ अमण्डिद-भद्दअं वेसं धारअन्ती पिअंगु-सिलापट्टए उवविट्ठा। जाव उवसप्पामि। (उपसृत्य) अय्ये आवन्तिए, को कालो, तुमं अण्णेसामि। (ख)।

(क) विवाहमोदसंकुले अन्तःपुर-चतुःशाले परित्यज्य पद्मावतीम् इहागता अस्मि प्रमदवनम्। यावद् इदानीं भागधेयनिर्वृत्तं दुःखं विनोदयामि। अहो! अत्याहितम्। आर्यपुत्रोऽपि नाम परकीयः संवृत्तः। यावद् उपविशामि। धन्या खलु चक्रवाकवधूः, या विरहिता न जीवति। न खल्वहं प्राणान् परित्यजामि। आर्यपुत्रं पश्यामि इति एतेन मनोरथेन जीवामि मन्दभागा।

(ख) क्व नु खलु गता आर्या आवन्तिका? अम्मो! इयं चिन्ताशून्यहृदया नीहार-प्रतिहत-चन्द्रलेखा इव अमण्डितभद्रकं वेषं धारयन्ती प्रियंगु-शिलापट्टके उपविष्टा। यावत् उपसर्पामि। आर्ये आवन्तिके, कः कालः, त्वाम् अन्विष्यामि।

But I must not give up my life. With the desire that I shall see my beloved husband, I must live, unfortunate as I am.

Eng. Equiv. चिन्ताशून्यहृदय—absent-minded through anxiety. नीहारप्रतिहतचन्द्रलेखा—the streak of the moon oppressed by mist. अमण्डितभद्रक—decent though un-embellished. प्रियङ्गुशिलापट्टक—a slab of stone under the Priyangu creeper. महाकुलप्रसूत—born in a high family. कान्त—amiable. निपुण—expert. कौतुकमालिका—a marriage garland. गुम्फतु—let her string (or compose.)

(তদনন্তর পুষ্পসমূহ লইয়া চেটীর প্রবেশ)।

চেটী—আর্য্যা আবন্তিকা কোথায় গেলেন? (অগ্রসর হইয়া দৃষ্টিপাত পূর্ব্বক)—ওঃ, এই যে চিন্তায় শূন্যহৃদয়া নীহারাহত চন্দ্রলেখার ন্যায় তিনি অনলঙ্কৃত অথচ ভদ্র বেশ ধারণ করিয়া প্রিয়ঙ্গুলতার নিম্নে শিলাপট্টে

वासवदत्ता—किं णिमित्तं (क)।

चेटी—अम्हाअं भट्टिणी भणादि—महाकुल-प्पसूदा सिणिद्धा णिउणा त्ति इमं दाव कोदुअमालिअं गुम्फदु अय्या (ख)।

वासवदत्ता—अह कस्स किल गुम्फिदव्वं (ग)।

(क) किं निमित्तम्।

(ख) अस्माकं भट्टिनी भणति—महाकुलप्रसूता स्निग्धा निपुणा इति! इमां तावत् कौतुकमालिकां गुम्फतु आर्या।

(ग) अथ कस्यै किल गुम्फितव्यम्।

উপবিষ্টা আছেন। এখন ইঁহার নিকটে যাই। (নিকটে যাইয়া)—আর্য্যা আবন্তিকা, কতক্ষণ হইল আমি আপনাকে অন্বেষণ করিতেছি।

(*Then en'er a maid with flower*).

Maid.—Where indeed is the revered A'vantikā gone? (*Proceeding ani lookiug*)—Oh, She is absent-minded through anxiety, appearing like the streak of the moon oppressed by mist, putting on a decent though un-embellished dress and seated on a slab of stone under the Priyangu creeper. Now. I shall approach her. (*Having approached her*).—Revered A'vantika, how long is it that I have been searching for you?

বাসব—কি জন্য?

চেটী—আমাদের কর্ত্রী (রাজ্ঞী) বলিতেছেন যে, আপনি মহাকুল-জাতা, স্নেহময়ী এবং নিপুণা, তাই আপনি এখন এই কৌতুকমালাটি (অর্থাৎ বিবাহের মালাটি) গাঁথুন।

বাসব—আচ্ছা, কার জন্যে গাঁথিতে হইবে?

Vásava—What for?

Maid—Our queen says that your ladyship is born in a high family, is amiable and expert, [and] your ladyship should compose this marriage garland.

Vásava—Now, for whom is it to be composed?

चेटी—अम्हाणं भट्टिदारिआए (क)।

वासवदत्ता (आत्मगतम्)—एदं पि मए कत्तव्वं आसी। अहो अकरुणा खु इस्सरा (ख)।

चेटी—अय्या! मा दाणिं अण्णं चिन्तिअ। एसो जामादुओ मणिभूमीए ण्हाअदि। सिग्घं दाव गुम्हदु अय्या (ग)।

वासवदत्ता (आत्मगतम्)—ण सक्कुणोमि अण्णं चिन्तेदुं। (प्रकाशम्)—हला! किं दिट्ठो जामादुओ (घ)।

(क) अस्माकं भर्तृदारिकायै।

(ख) एतद् अपि मया कर्तव्यम् आसीत्। अहो! अकरुणाः खलु ईश्वराः।

(ग) आर्ये, मा इदानीम् अन्यत् चिन्तयित्वा। एष जामाता मणिभूम्यां स्नायति। शीघ्रं तावद् गुम्फतु आर्या।

(घ) न शक्नोमि अन्यत् चिन्तयितुम्। हला! किं दृष्टः जामाता।

Eng. Equiv. मणिभूमि—a jewelled floor. आम—yes. दृष्टपूर्व—previously seen. दर्शनीय—good-loaking. शरचापहीन—without the bow and arrows. कामदेव—a name of Madana; Cupid. परपुरुष-सङ्कीर्तन—the praise of an unconnected male person.

চেটী—আমাদের রাজপুত্রীর জন্যে।

বাসব (স্বগত)—ইহা করাও আমার অদৃষ্টে ছিল? হায়, দেবতারা সত্যই নির্দ্দয়!

চেটী—আর্য্যে, এখন আর অন্যচিন্তা করিয়া কাজ নাই। সম্প্রতি জামাতা মণিবদ্ধভূমিতে স্নান করিতেছেন। আপনি শীঘ্রই গ্রন্থন করুন।

বাসব (স্বগত)—অন্য চিন্তা করিতেও পারিতেছি না। (প্রকাশ্যে)—ওহে, জামাতা দেখিয়াছ?

Maid—For our princess.

Vāsava. (*To herself*)—I was destined to do this even! Alas! The gods are, indeed, cruel.

चेटी—आम, दिट्ठो भट्टिदारिआए सिणेहेण अम्हाअं कोदूहलेण अ (क)।

वासवदत्ता—कीदिसो जामादुओ (ख)।

चेटी—अय्ये, भणामि दाव, ण ईदिसो दिट्ठपुरुवो (ग)।

वासवदत्ता—हला! भणाहि, भणाहि, किं दंसणीओ (घ)

चेटी—सक्कं भणिदुं सरचावहीणो कामदेवो त्ति (ङ)।

(क) आं, दृष्टो भर्तृदारिकायोः स्नेहेन अस्माकं कौतूहलेन च।

(ख) कीदृशो जामाता?

(ग) आर्ये, भणामि तावद्, न ईदृशो दृष्टपूर्वः।

(घ) हला! भण भण, किं दर्शनीयः।

(ङ) शक्यं भणितुं शरचापहीनः कामदेव इति।

Maid.—Madam, please do not think of anything else. Now the bride-groom is bathing on the jewelled floor. Please be quick to make the garland.

Vāsava. (*To herself*)—I am not able [even] to think of anything else. (*Aloud*)—Hallo! have you seen the bride groom?

চেটী—হাঁ। রাজপুত্রীর প্রতি স্নেহহেতু আর আমাদের কৌতূহল-হেতু দেখিয়াছি।

বাসব—জামাতা কিরূপ?

চেটী—এই বলিতেছি। এমন আর পূর্ব্বে দেখি নাই।

বাসব—ওহে, বল, বল। তিনি দেখিতে ভাল?

চেটী—'ধনুর্ব্বাণ-বিহীন কামদেব, ইহা বলা যাইতে পারে।

Maid.—Yes, I have seen out of affection for the Princess as well as out of my own curiosity.

Vāsava.—How is that bride-groom?

Maid.—I am just saying, madam. Such [a beautiful person] has never been seen before,

वासवदत्ता—होदु एत्तअं (क)।

चेटी—किं णिमित्तं वारेसि (ख)?

वासवदत्ता—अजुत्तं परपुरुष-सङ्कित्तणं सोदुं (ग)।

चेटी—तेण हि गुम्फदु अय्या सिग्घं (घ)।

वासवदत्ता—इअं गुम्फामि। आणेहि दाव (ङ)।

चेटी—गण्हदु अय्या (च)।

(क) भवतु एतावत्।

(ख) किं निमित्तं वारयसि?

(ग) अयुक्तं परपुरुषसङ्कीर्तनं श्रोतुम्।

(घ) तेन हि गुम्फतु आर्या शीघ्रम्।

(ङ) इयं गुम्फामि। आनय तावत्।

(च) गृह्णातु आर्या।

Vásava—Hallo! tell me, tell me; is he good-looking.?

Maid—It can be said that he is Cupid without the bow and arrows.

বাসব—এই পর্য্যন্ত থাক্।

চেটী—কি জন্য বারণ করিতেছেন?

বাসব—পরপুরুষের প্রশংসা শুনা উচিত নহে।

চেটী—তাহা হইলে আপনি শীঘ্র গ্রন্থন করুন।

বাসব—এই গ্রন্থন করিতেছি। আন দেখি।

চেটী—গ্রহণ করুন।

Vásava.—Enough of this.

Maid.—What do you stop me for?

Vásava.—It is not proper to hear the praise of an unconnected male person.

Maid.—Then let your honour quickly make the garland.

वासवदत्ता (वर्जयित्वा विलोक्य) – इमं दाव ओसहं किं णाम (क)।

चेटी—अविहवाकरणं णाम (ख)।

वासवदत्ता (आत्मगतम्) – इदं बहुसो गुम्फिदव्वं मम अ पदुमावदोए अ। (प्रकाशम्) इमं दाव ओसहं किं णाम (ग)।

चेटी—सवत्तिमद्दणं णाम (घ)।

(क) इदं तावद् औषधं किं नाम ?
(ख) अविधवाकरणं नाम।
(ग) इदं बहुशः गुम्फनव्यं मम च पद्मावत्याश्च। इदं तावद् औषधं कि नाम ?
(घ) सपत्नीमर्दनं नाम।

Vásava—Here I am making it. Just bring [the flowers].

Maid.—Let your honour take.

Eng. Equiv वर्ज्जयित्वा—having poured out (lit. bending low). औषधं—a herb. अविधवाकरण—[the charm] for averting widowhood. सपत्नीमर्दन—[the charm] for crushing the co-wives. उपरत—dead.

বাসবদত্তা—(চালিয়া চাহিয়া দেখিয়া)—আচ্ছা এ ঔষধটি কি ?

চেটী—ইহা "অবিধবাকরণ" (অর্থাৎ ইহা ধারণে বিধবা হয় না)।

বাসব (স্বগত)—ইহা অনেক করিয়া গাঁথিতে হইবে, আমার জন্যও বটে, পদ্মাবতীর জন্যও বটে। (প্রকাশে) আর, এ ঔষধটি কি ?

চেটী—ইহার নাম "সপত্নীমর্দ্দন"।

Vásava—(*Having emptied the basket*) *and looking* [*at the contents*]—What herb is this ?

Maid—This is called 'Ward-off-widowhood.'

वासवदत्ता—इदं ण गुम्फिदव्वं (क)।

चेटी—कीस (ख)।

वासवदत्ता—उवरदा तस्स भय्या, तं णिप्पओअणं त्ति (ग)।

(प्रविश्य अपरा)

चेटी—तुवरदु तुवरदु अय्या! एसो जामादओ अविहवाहिं अब्भन्तर-चउस्सालं पवेसीअदि (घ)

वासवदत्ता—अइ! वदामि, गण्ह एदं (ङ)।

(क) इदं न गुम्फितव्यम्।

(ख) कस्मात्।

(ग) उपरता तस्य भार्या तत् निष्प्रयोजनमिति।

(घ) त्वरतां त्वरताम् आर्या, एष जामाता अविधवाभिः अभ्यन्तरचतुःशालं प्रवेश्यते।

(ङ) अयि! वदामि, गृहाण एतत्।

Eng. Equiv. अविधवा—ladies having their husbands living. शोभन - nice. अविदा—Alas!

বাসব—এটি গাঁথিতে হইবে না।

চেটী—কেন?

বাসব—তাঁহার ভার্য্যা মরিয়া গিয়াছেন, অতএব ইহার প্রয়োজন নাই।

(অন্য [চেটী] প্রবেশ করিয়া)

চেটী—মাননীয়া! আপনি শীঘ্র করুন, শীঘ্র করুন। এখন অবিধবাগণ কর্ত্তৃক জামাতা অভ্যন্তর-চতুঃশালে (ভিতরের উঠানে) নীত হইতেছেন।

বাসব—ওহে, বলি, ইহা লও।

áVsava.—(*to herself*)—These need be strung numerously, for my sake as well as for the sake of Padmávati. (*Alcud*)—And what herb is this?

Maid.—This is called "Crush-thy-co-wife."

Vásava.—It need not be strung.

Maid—Why?

Vásava.—His wife is dead; so, it is useless.

चेटी—सोहणं। अय्ये, गच्छामि दाव अहं* (क)।

(उभे निष्क्रान्ते।)

वासवदत्ता—गदा एसा। अहो! अच्चाहिदं। अय्यउत्तो वि णाम परकेरओ संवुत्तो। अविदा, सय्याए मम दुक्खं विणोदेमि, जदि णिद्दं लभामि (ख)।

(निष्क्रान्ता)

इति तृतीयोऽङ्कः

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* Some read अहं वि (= अहम् अपि)।

(क) शोभनम्। आर्ये, गच्छामि तावद् अहम्।

(ख) गता एषा। अहो! अत्याहितम्। आर्यपुत्रोऽपि नाम परकीयः संवृत्तः। अविद्य, शय्यायां मम दुःखं विनोदयामि, यदि निद्रां लभे।

(*Enter another maid*).

Maid.—Be quick, be quick, Madam. Here the bridegroom is being led by ladies having their husbands living to the yard inside.

Vásava.—Hallo ! I say, take it.

চেটী—বেশ হইয়াছে। আর্য্যে, তবে আমি যাই।

(উভয়ে নিষ্ক্রান্ত)।

বাসব—এ চলিয়া গেল। হায়, সর্ব্বনাশ! আর্য্যপুত্রও পরের হইলেন। হায়! শয্যায় শুইয়া আমার দুঃখবিনোদন করি, যদি নিদ্রা লাভ করিতে পারি।

(নিষ্ক্রান্ত)

Maid.—Very nice. Then I am going away, madam.

(*Exeunt both* [*the maids*]).

Vásava.—She is gone. Ah me ! My husband even has become another's. Alas ! I shall allay my misery on the bed, if I may get sleep.

(*Exit*)

End of Act III

अथ चतुर्थोऽङ्कः।

(ततः प्रविशति विदूषकः)

विदूषकः (सहर्षम्)—भो ! दिट्ठिआ तत्तहोदो वच्छराअस्स अभिप्पेद-विवाहमङ्गल-रमणिज्जो कालो दिट्ठो। भो ! को णाम एदं जाणादि—तादिसे वयं अणत्थ-सलिलावत्ते पक्खित्ता उण उम्मज्जिस्सामो त्ति। इदाणिं पासादेसु वसीअदि, अन्देउर-दिग्घिआसु ण्हाईअदि, पकिदि-महुर-सुउमाराणि मोदअ-खज्जआणि खज्जीअन्ति त्ति अणच्छर-संवासो उत्तर-कुरवासो मए अणुभवीअदि। एक्को खु महन्तो दोसो। मम आहारो सुट्ठु ण परिणमदि, सुप्पच्छदणाए सय्याए णिद्दं ण लभामि, जह वादसोणिदं अभिदो विअ वत्तदि त्ति पेक्खामि। भो ! सुहं णामअ-परिभूदं अ-कल्लवत्तं च (क)।

(क) भोः दिष्ट्या तत्रभवतो वत्सराजस्य अभिप्रेत-विवाहमङ्गल-रमणीयः कालो दृष्टः ! भोः ! को नाम एतज्जानाति—तादृशे वयम् अनर्थसलिलावर्ते प्रक्षिप्ताः पुनः उन्मङ्क्ष्याम इति। इदानीं प्रासादेषु उष्यते, अन्तःपुरदीर्घिकासु स्नायते, प्रकृति-मधुर-सुकुमाराणि मोदकखाद्यानि खाद्यन्ते इति अनप्सर-संवास उत्तरकुरुवासो मया अनुभूयते। एकः खलु महान् दोषः—मम आहारः सुष्ठु न परिणमति, सुप्रच्छदनायां शय्यायां निद्रां न लभे, यथा वातशोणितम् अभित इव वर्तते इति पश्यामि। भोः ! सुखं न आमयपरिभूतम् अकल्यवर्त्तं च।

Eng. Equiv. दिष्ट्या—fortunately. अभिप्रेत-विवाहमङ्गल-रमणीय—charming on account of the auspicious ceremony of the desired marriage. अनर्थसलिलावर्त्त—the whirlpool of evils. उन्मङ्क्ष्यामः—we shall come out [of water]. अन्तःपुरदीर्घिका—a tank inside the inner apartment. प्रकृतिमधुरसुकुमार—naturally sweet and soft. मोदक—(a kind of sweetmeat). अनप्सरःसंवास—

चेटी—कहिं णु खु गदो अय्य-वसन्तओ। (परिक्रम्यावलोक्य)

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minus the company of celestial nymphs. उत्तरकुरुवास—residence in the Uttara-Kurus. परिणमति—is digested. सुप्रच्छदना—over-spread with a fine covering. आमयपरिभूत—attack of disease. अ-कल्यवर्त्त—abundance of excellent articles.

(তদনন্তর বিদূষকের প্রবেশ)

বিদূষক—ওহে, সৌভাগ্যক্রমে মান্য বৎসরাজের অভিপ্রেত বিবাহমঙ্গল সম্পন্ন হওয়ায় রমণীয় কাল দেখিতে পাইলাম। বলি, কেই বা ইহা জানিত, যে তাদৃশ অনর্থরূপ জলাবর্ত্তে নিক্ষিপ্ত হইয়া আমরা পুনরায় [জল হইতে] উঠিতে পারিব ? এখন প্রাসাদে বাস করা চলিতেছে, অন্তঃপুরস্থ দীর্ঘিকাসমূহে স্নান করা হইতেছে, স্বভাবতঃ মধুর এবং কোমল মোদক খাদ্যসমূহ খাওয়া হইতেছে, তাই আমার অপ্সরাসংসর্গবিহীন স্বর্গবাস ভোগ হইতেছে। কিন্তু একটী বড়ই দোষ ঘটিয়াছে—আমার খাদ্য ভালরূপ পরিপাক হইতেছে না, উত্তম আস্তরণে (চাদরে) আবৃত শয্যায় আমার ঘুম হইতেছে না ; তাই দেখিতেছি, আমার সর্ব্বাঙ্গেই যেন বাতরক্ত হইয়াছে। ওহে, রোগাভিভব অথচ প্রচুর ভোগ্যবস্তু সুখের নহে।

(*Then enter the jester*)

Jester (*in delight*)—Fortunntely, I have seen the day which is charming on account of the auspicious ceremony of the desired marriage of his Majesty, king of Vatsa. Oh! Who ever knew that we, thrown into such a whirlpool of misfortune, should [safely] come out again ? Now I live in palaces, bathe in tanks inside the inner apartments, eat sweets which are naturally delicious and soft and hence I enjoy a residence in the Uttara-Kurus (paradise) minus the company of celestial nymphs. But there is one great drawback—my food is not being well digested ; I cannot sleep (even) on the bed furnished with fine coverlets. So I see that the gout called Váta-s'onita

अह्रो एसो अय्यवसन्तओ। (उपगम्य)—अय्य-वसन्तअ, को कालो, तुमं अण्णेसामि (क)।

विदूषकः—(दृष्ट्वा) किं णिमित्तं भद्दे मं अण्णेससि (ख)।

चेटी—अम्हाणं भट्टिणी भणादि—अवि ण्हादो जामादुओ त्ति (ग)।

(क) कुत नु खलु गत आर्यवसन्तकः। अहो एष आर्यवसन्तकः। आर्य वसन्तक! कः कालः त्वाम् अन्विष्यामि।

(ख) किं निमित्तं भद्रे माम् अन्विष्यसि।

(ग) अस्माकं भर्त्रिनी भणति—अपि स्नातो जामाता इति ?

has spread throughout [my whole frame]. Oh! An attack of disease and an abundance of excellent (enjoyable) articles at the same time is no happiness.

Eng. Equiv. भर्त्रिनी—queen.

(তদনন্তর চেটীর প্রবেশ)

চেটী—আচ্ছা, আর্য্য বসন্তক কোথায় গিয়াছেন? (অগ্রসর হইয়া দৃষ্টিপাতপূর্ব্বক)—আরে, এই যে আর্য্যবসন্তক। (নিকটে যাইয়া) আর্য্য বসন্তক! কতক্ষণ হইল, আমি আপনাকে অন্বেষণ করিতেছি।

বিদূষক—(দৃষ্টিপাতপূর্ব্বক)—ভদ্রে, কি নিমিত্ত আমাকে অন্বেষণ করিতেছ?

চেটী—আমাদের রাণী বলিতেছেন—"জামাতার কি স্নান করা হইয়াছে?"

(*Then enter a maid*).

Maid—Where indeed is honoured Vasantaka gone? (*Advancing and looking forward*)—Oh! Here is honoured Vasantaka. (*Approaching*)—Honoured Vasantaka! For what a long period I have been searching for you!

Jester. (*Seeing her*)—Gentle Lady, why are you searching for me?

Maid—Our queen asks—"Has the bridegroom taken his bath?"

विदूषकः—किं णिमित्तं भोदि पुच्छदि (क)।

चेटी—किमण्णं। सुमणावण्णअं आणेमि त्ति (ख)

विदूषकः—वह्लादो तत्तभवं। सव्वं आणेदु भोदी वज्जिअ भोअणं (ग)।

चेटी—किं णिमित्तं वारेसि भाअणं (घ)।

विदूषकः—अधण्णस्स मम कोइलाणं अक्खि-परिवट्टो विअ कुक्खिपरिवट्टो संवुत्तो (ङ)।

(क) किं निमित्तं, भवति पृच्छति ?

(ख) किमन्यत्। सुमनोवर्णकम् आनयामीति।

(ग) स्नातः तत्रभवान्। सर्वम् आनयतु भवती वर्जयित्वा भोजनम्।

(घ) किं निमित्तं वारयसि भोजनम् ?

(ङ) अधन्यस्य मम कोकिलानाम् अक्षिपरिवर्तः इव कुक्षिपरिवर्त्तः संवृत्तः।

Eng. Equiv. सुमनोवर्णक—flowers and unguents. अधन्य—unfortunate. अक्षिपरिवर्त्त—a change in the eye. कुक्षिपरिवर्त्त—a change (i. e. disorder) of the bowels.

বিদূষক—ওহে, [তিনি] কি জন্য জিজ্ঞাসা করিতেছেন ?

চেটী—আর কি ? পুষ্প এবং অঙ্গরাগ আনিব, এইজন্য।

বিদূষক—মাননীয় (রাজা) স্নান করিয়াছেন। সকলই আনিবে, শুধু খাবার বাদ দিয়া।

চেটী—খাবার আনিতে নিষেধ করিতেছেন কেন ?

বিদূষক—আমি যে হতভাগা, কোকিলের দৃষ্টি-পরিবর্ত্তনের ন্যায় আমার পেটের পরিবর্ত্তন (অর্থাৎ গোলমাল) হইয়াছে।

Jester—Madam, what does [she] ask this for ?

Maid.—What else ? So that I may bring flowers and unguents.

Jester—His Honour has taken his bath. You may bring everything but food.

Maid.—What for do you forbid food ?

चेटी—ईदिसो एव्व होहि (क)।

विदूषकः—गच्छदु भोदी। जाव अहं वि तत्तहोदो-सआसं गच्छामि (ख)।

(निष्क्रान्तौ)

प्रवेशकः

—०—

(ततः प्रविशति सपरिवारा पद्मावती आवन्तिकावेषधारिणी वासवदत्ता च)

चेटी— किं णिमित्तं भट्टिदारिआ पमदवणं आअदा (ग)?

पद्मावती—हला! ताणि दाव सेहालिया-गुम्हआणि पेक्खामि कुसुमिदाणि वा ण वेत्ति (घ)।

(क) ईदृशः एव भव।

(ख) गच्छतु भवती। यावद् अहमपि तत्रभवतः सकाशं गच्छामि।

(ग) किं निमित्तं भर्तृदारिका प्रमदवनम् आगता?

(घ) हला! ते तावत् शेफालिकागुल्मकाः पश्यामि कुसुमिता वा न वेति।

Jester.—Unfortunate as I am, there has been a change (i. e. disorder) in my bowels, like one in the eye of the cuckoo.

চেটী—আপনি যেন এমনই থাকেন।

বিদূষক—(তবে) তুমি যাও। আমিও মাননীয় রাজার সমীপে গমন করি।

(উভয়ের প্রস্থান)

প্রবেশক।

Maid.—May you be so indeed.

Jester.—You may go, Madam. I too shall now go to his Honour.

(*Exeunt both*).

End of the Interlude.

চেটী—ভট্টিদারিএ, তাণি কুসুমিদাণি থাম, পবালন্তরিদেহিং বিঅ মোত্তিআ-লম্বএহিং আইদাণি কুসুমেহিং (ক)।

পদ্মাবতী—হলা! জদি এব্বং, কিং দাণিং বিলম্বেসি (খ)।

(ক) ভর্তৃদারিকে, তে কুসুমিতা খলু, প্রবালান্তরিতৈঃ ইব মৌক্তিকলম্বকৈঃ আচিতাঃ কুসুমৈঃ।

(খ) হলা যদ্যেবং, কিমিদানীং বিলম্বসে?

(তদনন্তর সপরিবারে পদ্মাবতী এবং আবন্তিকা-
বেশধারিণী বাসবদত্তার প্রবেশ।)

চেটী—রাজকন্যা, (আপনি) কি নিমিত্ত প্রমদবনে আসিলেন?

পদ্মাবতী—ওহে, সেই শেফালিকা গাছগুলি দেখিব, ঐগুলিতে ফুল ধরিয়াছে কি না?

Maid.—Princess, why has Your Highness come to the pleasure-garden?

Padm*a*.—Oh, I shall see those clusters of S'eph*a*lik*a* trees—whether they are in flower or not.

Eng. Equiv. প্রমদবন—pleasure-garden. শেফালিকা-গুল্ম—a cluster of S'eph*a*lik*a* plants. কুসুমিত—in blossom. প্রবালান্তরিত—interspersed with corals. মৌক্তিক-লম্বক—a pendant of pearls.

চেটী—রাজপুত্রি, ঐগুলিতে ফুল ধরিয়াছে, প্রবালে আচ্ছন্ন মুক্তামালা-রাশির ন্যায় পুষ্পসমূহে উহারা ব্যাপ্ত হইয়াছে।

পদ্মাবতী—ওহে, যদি তাহাই হয়, তবে এখন বিলম্ব করিতেছ কেন?

(Then enter Padmāvati with her attendant and Vāsavadattā in the dress of a lady of Avanti).

Maid.—Princess, they are in flower indeed. They are laden with flowers, like strings of pearls interspersed with corals.

Padmā—Hallo! If it be so, then why do you delay now?

चेटी—तेण हि इमस्सिं सिलापट्टए मुहुत्तअं उपविसदु भट्टिदारिआ। जाव अहं वि कुसुमावचअं करेमि (क)!

पद्मावती—अय्ये! किं एत्थ उपविसामो (ख)।

वासवदत्ता—एव्वं होदु (ग)।

(उभे उपविशतः)

चेटी—(तथा कृत्वा)—पेक्खदु पेक्खदु भट्टिदारिआ * अद्धमणसिला-वट्टएहिं विअ सेहालिया-कुसुमेहिं पूरिअं मे अञ्जलिं (घ)।

* For अद्ध, the available reading is अद्दा which is evidently a corruption.

(क) तेन हि अस्मिन् शिलापट्टके मुहूर्तकम् उपविशतु भर्तृदारिका। यावद् अहमपि कुसुमावचयं करोमि।

(ख) आर्ये, किमत्र उपविशाव: ?

(ग) एवं भवतु।

(घ) पश्यतु पश्यतु भर्तृदारिका अर्धमनःशिलापट्टकैः इव शेफालिकाकुसुमैः पूरित मे अञ्जलिम्।

Eng. Equiv. शिलापट्टक—a slab of stone. कुसुमावचय—collection of flowers. अर्द्धमनःशिलापट्टक—having a half portion made of Manah-*śila*.

চেটী—তবে রাজপুত্রী এই শিলাতলে মুহূর্ত্তকাল উপবেশন করুন, ততক্ষণ আমিও পুষ্পচয়ন করি।

পদ্মাবতী—আর্য্যে, আমরা কি এখানে বসিব ?

বাসবদত্তা—তাহাই হউক।

(উভয়ে উপবেশন করিলেন)

চেটী—(তাহাই করিয়া)—রাজপুত্রি! দেখুন, দেখুন, আমার অঞ্জলি শেফালিকাপুষ্পে পূর্ণ হইয়াছে, ইহাদের অর্দ্ধেক যেন মনঃশিলা-ঘটিত (অর্থাৎ হরিদ্রাবর্ণের)।

पद्मावती—(दृष्ट्वा) अह्वो विइत्तदा कुसुमाणं। पेक्खदु पेक्खदु अय्या (क)।

वासवदत्ता—अह्वो दंसणीअदा कुसुमाणं (ख)।

चेटी—भट्टिदारिए, किं भूयो अवइणुस्सं (ग)?

(क) अहो विचित्रता कुसुमानाम्। पश्यतु पश्यतु आर्या।

(ख) अहो दर्शनीयता कुसुमानाम्।

(ग) भर्तृदारिके! किं भूयः अवचेष्यामि।

Eng. Equiv. विचित्रता—beauty.

Maid.—Then let Your Highness be seated for a moment on this slab of stone. By this time, I too shall pluck flowers.

P*a*dm*a*vat*i*.—Honoured Lady, should we sit down here?

V*a*sava.—Be it so.

(*Both sit down.*)

Maid.—(*Doing so*)—Princess, just look at the cavity of my palms which has been filled up with Śeph*a*lik*a* flowers which are as if partly made of Manah-śil*a*.

পদ্মাবতী—(দর্শন করিয়া)—অহো, পুষ্পগুলি কি সুন্দর! আর্য্যে দেখুন, দেখুন।

বাসবদত্তা—অহো! ফুলগুলি দেখিতে কি সুন্দর।

চেটী—রাজপুত্রি, আরও কি ফুল তুলিব?

Padm*a*.—(*Looking at*)—Oh, the beauty of the flowers! Revered Lady, please see, please see.

V*a*sava.—Oh, the beauty of the flowers!

Maid.—Princess, should I pluck any more flowers?

पद्मावती—हला ! मा मा भूयो अवइणिअ (क) ।

वासवदत्ता—हला ! किं णिमित्तं वारेसि (ख) ।

पद्मावती—अय्यउत्तो इह आअच्छिअ इमं कुसुमसमिद्धिं पेक्खिअ सम्माणिदा भवेअं * (ग)

वासवदत्ता—हला ! पिओ दे भत्ता (घ) ?

पद्मावती—अय्ये, ण आणामि, अय्यउत्तेण विरहिदा उक्कण्ठिदा होमि (ङ) ।

* The language is faulty. Prof. Kale mentions the following variant which avoids the defect—यदि अय्यउत्तो इह दाव आअच्छिअ इयं कुसुमसमिद्धिं पेक्खेद, सम्माणिदा भवेयं । If the variant is genuine it is not known why Prof. Kale does not adopt it in his text.

(क) हला ! मा मा भूयः अवचित्य ।

(ख) हला ! किं निमित्तं वारयसि ?

(ग) आर्यपुत्र इहागत्य इमां कुसुमसमृद्धिं दृष्ट्वा सम्मानिता भवेयम् ।

(घ) हला ! प्रियस्ते भर्ता ?

(ङ) आर्ये ! न जानामि, आर्यपुत्रेण विरहिता उत्कण्ठिता भवामि ।

Eng. Equiv. कुसुमसमृद्धि—wealth [consisting] of flowers. विरहित—separated. उत्कण्ठित—anxious.

পদ্মাবতী—না, না, আর তুলিয়া কাজ নাই।

বাসবদত্তা—ওহে, নিষেধ করিতেছ কেন ?

পদ্মাবতী—আর্য্যপুত্র এখানে আসিয়া এই কুসুমসমৃদ্ধি দর্শন করিলে আমি সম্মানিত হইব।

বাসবদত্তা—ওহে, স্বামীকে তুমি ভালবাস ?

পদ্মাবতী—আর্য্যে, জানি না, [তবে] স্বামীর বিরহে আমি উৎকণ্ঠিত হই।

Padma—Hallo ! No, no need of plucking more.

Vasava.—Oh ! Why do you stop her ?

वासवदत्ता—(आत्मगतम्)—दुक्करं खु अहं करोमि, इअं वि णाम एव्वं मन्तेदि (क)।

चेटी—अभिजादं खु भट्टिदारिआए मन्तिदं—पिओ मे भत्त त्ति (ख)।

पद्मावती—एक्को खु मे सन्देहो (ग)।

वासवदत्ता—किं किं ?

पद्मावती—जह मम अय्यउत्तो, तह एव्व अय्याए वासवदत्ताए त्ति (घ) ?

(क) दुष्करं खलु अहं करोमि। इयम् अपि नाम एवं मन्त्रयते।

(ख) अभिजातं खलु भर्तृदारिकया मन्त्रितम्—प्रियो मे भर्त्तेति।

(ग) एकः खलु मे सन्देहः।

(घ) किं किम्।

(ङ) यथा मम आर्यपुत्रः तथा एव आर्यायाः वासवदत्तायाः इति।

Padma.—I shall be highly honoured on my husband's coming here and seeing this wealth of flowers.

Vasava.—Hallo! Is your husband very dear to you ?

Padma.—Madam, I do not know. [But] I grow anxious when separated from my husband.

Eng. Equiv. दुष्कर—difficult. अभिजात—proper.

বাসব [আত্মগত]—এও যখন এইরূপ বলে, তখন আমি বাস্তবিকই বড়ই দুষ্কর কার্য্য করিতেছি।

চেটী—রাজপুত্রী বেশ প্রকারান্তরে বলিয়াছেন—স্বামী তাঁহার প্রিয়

পদ্মা—আমার কিন্তু একটি সন্দেহ হইতেছে।

বাসব—কি ? কি সন্দেহ ?

পদ্মা—আর্য্যপুত্র আমার যেরূপ, আর্য্যা বাসবদত্তারও ত' সেইরূপ ছিলেন, এই [সন্দেহ]।

Vasava.—(*To herself*)—I am indeed doing a very difficult task when she even speaks thus.

वासवदत्ता—अदो वि अहिअं (क)।

पद्मावती—कहं तुवं जाणासि (ख)।

वासवदत्ता—(आत्मगतम्) हं, अय्यउत्त-पक्खवादेण अदिक्कन्दं समुदाआरो। एव्वं दाव भणिस्सं। (प्रकाशम्) जइ अप्पो सिणेहो सा सजणं ण परिच्चजदि (ग)।

(क) अतोऽपि अधिकम्।

(ख) कथं त्वं जानासि।

(ग) हम्, आर्यपुत्रपक्षपातेन अतिक्रान्तः समुदाचारः। एवं तावद् भणिष्यामि। यदि अल्पः स्नेहः, सा स्वजनं न परित्यजति।

Maid.—The princess Las indeed cleverly indicated that the husband is dear to her.

Padma.—But I have one doubt.

Vasava.—What is that ?

Padma—As the husband is to me, was he so to the honoured Vasavadatta too ?

বাসব—ইহা অপেক্ষাও অধিক।

পদ্মাবতী—তুমি কিরূপে জানিলে ?

বাসব (স্বগত) —অহো, আর্য্যপুত্রের প্রতি পক্ষপাতবশতঃ আমি নিজ ন্যায্য আচার অতিক্রম করিয়া ফেলিয়াছি! যাহা হউক, এইরূপ বলি। (প্রকাশ্যে)—স্নেহ যদি অল্প হইত, তাহা হইলে তিনি স্বজন পরিত্যাগ করিতেন না।

Vasava.—Even more than this.

Padma.—How do you know ?

Vasava.—(*To herself*).—Oh ! I have gone beyond the proper limit on account of my partiality for my husband. However, I should say thus. (*Aloud*)—If her love were less, she would not have forsaken her relatives and eloped with him]

পদ্মাবতী—হোদব্বং (ক)।

চেটী—ভট্টিদারিএ, সাহু ভট্টারং ভণাহি—অহং পি বীণং সিক্খিস্সামি ত্তি (খ)।

পদ্মাবতী—ভণিদো মএ অয্যউত্তো (গ)।

বাসবদত্তা—তদো কিং ভণিদং (ঘ)।

পদ্মাবতী—অভণিঅ কিঞ্চি দিগ্ঘং ণিস্সসিঅ তুহ্নীঅো সংবুত্তো (ঙ)।

(ক) ভবিতব্যম্।

(খ) ভর্তৃদারিকে, সাধু ভর্তারং ভণ—অহমপি বীণাং শিক্ষিষ্যে ইতি।

(গ) ভণিতো মযা আর্যপুত্রঃ।

(ঘ) ততঃ কিং ভণিতম্?

(ঙ) অভণিত্বা কিঞ্চিদ্ দীর্ঘং নিঃশ্বস্য তূষ্ণীকঃ সংবৃত্তঃ।

Eng. Equiv. তূষ্ণীক—silent.

পদ্মাবতী—হইতে পারে।

চেটী—রাজপুত্রি, ভালভাবে স্বামীকে বলিবে—"আমিও বীণা শিখিব"।

পদ্মাবতী—আমি আর্য্যপুত্রকে বলিয়াছি।

বাসব—তাহাতে তিনি কি বলিলেন?

পদ্মাবতী—কিছু না বলিয়া দীর্ঘনিঃশ্বাস ত্যাগ করিয়া চুপ করিয়া রহিলেন।

Padma—May be.

Maid.—Princess, speak well to your husband,—"I too would learn to play on the lute."

Padma.—I have told my husband.

Vasava.—What did he say to that?

Padma.—Without saying anything, he heaved a deep sigh and remained silent.

वासवदत्ता—तदो तुवं किं विअ तक्केसि (क)।

पद्मावती—तक्केमि अय्याए वासवदत्ताए गुणाणि सुमरिअ दक्खिणदाए मम अग्गदो ण रोदिदि त्ति (ख)।

वासवदत्ता—(आत्मगतम्)—धञ्ञा खु म्हि, जदि एव्वं सच्चं भवे (ग)।

(ततः प्रविशति राजा विदूषकश्च)

विदूषकः—ही ही! पचिअ-पडिअ-बन्धुजीवकुसुम-विरल-वाद-रमणिज्जं प्रमदवणं। इदो दाव भवं (घ)।

(क) ततस्त्वं किमिव तर्कयसि।

(ख) तर्कयामि आर्याया वासवदत्ताया गुणान् स्मृत्वा दक्षिणतया मम अग्रतो न रोदितीति।

(ग) धन्या खलु अस्मि, यदि एवं सत्यं भवेत्।

(घ) ही ही! प्रचितपतित-बन्धुजीवकुसुम-विरलपात-रमणीयं प्रमदवनम्। इतस्तावद् भवान्।

Eng. Equiv, तर्कयसि—you guess. दक्षिणता—courtesy. ही ही—Ho, Ho. [An interjection indicative of delight.] प्रचितपतित etc.—charming on account of thinly scattered Bandhujiva flowers fallen when they were being plucked.

বাসব—তাহা হইতে তুমি কি অনুমান করিলে?

পদ্মাবতী—অনুমান করি, আর্য্যা বাসবদত্তার গুণরাশি স্মরণ করিয়া, দাক্ষিণ্যবশতঃ আমার সম্মুখে ক্রন্দন করেন নাই।

বাসব (স্বগত)—আমি যথার্থই ধন্য, যদি ইহা সত্য হয়।

(তদনন্তর রাজা এবং বিদূষকের প্রবেশ)

বিদূষক—হী, হী। চয়নকালে পতিত বন্ধুজীব পুষ্পের কয়েকটী পড়িয়া থাকায় প্রমদবনটী রমণীয় হইয়াছে। আপনি এইদিকে আসুন।

Vasava—What do you guess from that?

राजा—वयस्य वसन्तक, अयमहम् * आगच्छामि ।
कामेनोज्जयिनीं गते मयि तदा कामप्यवस्थां गते
दृष्ट्वा स्वैरमवन्तिराजतनयां पञ्चेषवः पातिताः ।
तैरद्यापि सशल्यमेव हृदयं भूयश्च विद्धा वयं
पञ्चेषुर्मदनो यदा कथमयं षष्ठः शरः पातितः ॥ १ ॥

* For अयमहम् some read अयमयम् । But the former is more common and there is no ground for repetition of अयम् ।

Padma—I guess that remembering the merits of the honoured Vasavsdatta he could not weep before me out of courtesy.

Vasava (*To herself*)—I am fortunate indeed if this is true.

(*Then enter the king and the jester*)

Jester.—Ho, Ho ! This pleasure-garden is charming on account of the thinly scattered Bandhujiva flowers fallen while they were being plucked. This way, Your Majesty.

Eng. Equiv. काम—A name of Madana : Cupid. स्वैरम्—(here) privately. इषु—an arrow. सशल्य—pierced with darts. विद्ध—pierced.

Prose.—मयि उज्जयिनीं गते तदा स्वैरम् अवन्तिराजतनयां दृष्ट्वा काम् अपि अवस्थां गते [मयि] कामेन पञ्च इषवः पातिताः । तैः अद्यापि हृदयं सशल्यमेव, भूयश्च वयं विद्धाः । यदा मदनः पञ्चेषुः कथम् अयं षष्ठः शरः पातितः ?

Bengali—আমি যখন উজ্জয়িনীতে গিয়াছিলাম, সেই সময়ে নির্জ্জনে অবন্তি-রাজপুত্রীকে দেখিয়া আমি এক অনির্ব্বচনীয় অবস্থা প্রাপ্ত হইলে আমার প্রতি মদন পাঁচটী শর নিক্ষেপ করিয়াছিল। তাহাদিগের দ্বারা অদ্যাপি আমার হৃদয় শল্যবিদ্ধ রহিয়াছে, অথচ পুনর্ব্বার আমি বিদ্ধ হইতেছি। মদনের যদি পাঁচটী মাত্র বাণ সম্বল থাকে, তাহা হইলে কেমন করিয়া এই ষষ্ঠ বাণ নিক্ষিপ্ত হইল? ॥ ১ ॥

विदूषकः—कहिं णु खु गदा तत्तहोदी पदुमावदी ?—लदामण्डवं गदा भवे, उदाहो असणकुसुमसञ्चिदं वग्घचम्मावगुण्ठिदं विअ पव्वदतिलअं णाम सिलापट्टअं गदा भवे, आदु अधिअ-कडुअगन्धा सत्तच्छदवणं पविट्ठा भवे, अहव आलिहिद-मिअपक्खिसङ्कुलं दारुपव्वदअं गदा भवे। (ऊर्ध्वमवलोक्य)—हो ह्वी ! सरअकालणिम्मले अन्तरिक्खे * पसाइअबलदेवबाहु-दंसणीयं सारसपन्तिं जाव समाहिदं गच्छन्तिं पेक्खदु दाव भवं (क) ।

* For पसाइअ (प्रसारित) others read पसादिअ (प्रसादित). The last two letters in the Mss. are illegible here. Our reading seems to give a better meaning.

(क) कुत्र नु खलु गता तत्रभवती पद्मावती ? - लतामण्डपं गता भवेद्, उताहो असनकुसुमसञ्चितं व्याघ्रचर्मावगुण्ठितमिव पर्वततिलकं नाम शिलापट्टकं गता भवेद्, अथवा अधिककटुकगन्ध-सप्तच्छदवनं प्रविष्टा भवेद्, अथवा आलिखित-मृगपक्षिसङ्कुलं दारुपर्वतकं गता भवेत् । ह्री ह्री ! शरत्कालनिर्मले अन्तरिक्षे प्रसारितबलदेवबाहु-दर्शनीयां सारसपङ्क्तिं यावत् समाहितं गच्छन्तीं पश्यतु तावद् भवान् ।

English.—When going to Ujjayini, I was in that indescribable state at the sight of the princess of Avanti unreserved, five arrows were shot [at me] by *Kama*. With them my heart remains pierced indeed even now. And I am being pierced again. If Madana is the possessor of five arrows, how is this sixth arrow shot [at me] ? 1

Eng. Equiv. लतामण्डप—a bower of creepers. उताहो—Or. असनकुसुमसञ्चित—scattered over with *Asana* flowers. व्याघ्रचर्मावगुण्ठित—covered with a tiger-skin. शिलापट्टक—a stone-seat. अधिक-कटुकगन्ध-सप्तच्छदवनम्—the forest of *Sapta-chchada* trees having a strong pungent odour. आलिखितमृगपक्षि-सङ्कुल—full of beasts and birds in pictures. दारुपर्वतक—a hill-shaped house of wood. शरत्कालनिर्मल—clear in autumn. अन्तरिक्ष—sky.

राजा—वयस्य पश्यामीमाम्—

ऋज्वायतां च विरलां च नतोन्नतां च
सप्तर्षिवंशकुटिलां च निवर्तनेषु ।
निर्मुच्यमानभुजगोदरनिर्मलस्य
सीमामिवाम्बरतलस्य विभज्यमानाम् ॥ २ ॥

प्रसारित-बलदेव-बाहुदर्शनीय—as beautiful as the arm of out-stretched Baladeva. सारसपङ्क्ति—a row of *Sarasa* birds (swans or cranes). समाहित—steadily.

রাজা—বয়স্য বসন্তক, এই যে আমি আসিতেছি।

King.—Friend Vasantaka, here I am coming.

বিদূষক—মাননীয়া পদ্মাবতী কোথায় গিয়াছেন? —লতামণ্ডপে গিয়াছেন কি? অথবা 'অসন' পুষ্পে সমাচ্ছন্ন থাকায় ব্যাঘ্রচর্ম্মাবৃত-সদৃশ পর্ব্বত-তিলকনামক শিলাপট্টকে গিয়াছেন? কিংবা অতিকটু-গন্ধযুক্ত সপ্তচ্ছদ (ছাতিম) বনে প্রবেশ করিয়াছেন? অথবা চিত্রিত-মৃগপক্ষিবহুল দারুপর্ব্বতে গমন করিয়াছেন? (উর্দ্ধে দৃষ্টিপাত করিয়া।) —হা, হা! শরৎকালের নির্ম্মল গগনে, বলরামের প্রসারিত বাহুর ন্যায় সুন্দর সারসপঙ্ক্তি কেমন সমান ভাবে যাইতেছে, আপনি অবলোকন করুন।

Jester.—Where indeed is Her Ladyship Padm*a*vat*i* gone ?—Has she gone to the bower of creepers ? Or, has she gone to the stone-seat named *Parvata-tilaka*, which, being scattered over with *Asana* flowers, is as if covered with a tiger-skin ? Or, has she entered the forest of *Sapta-chchhada* trees which have a strong pungent odour ? Or, has she gone to the hill-shaped house of wood which is full of beasts and birds in pictures ? (*Looking upward*)—Ho ! Ho ! Please look at the row of *Sārasa* birds which is beautiful to look at like the out-stretched arm of Baladeva while it passes steadily through the sky clear in autumn,

चेटी—पेक्खदु पेक्खदु भट्टिदारिआ एदं कोकणदमाला-पण्डुर-रमणीअं सारसपन्तिं जाव समाहिदं गच्छन्तिं। अम्मो भट्टा (क)।

(क) पश्यतु पश्यतु भर्तृदारिका एतां कोकनदमाला-पाण्डुर-रमणीयां सारस-पङ्क्तिं यावत् समाहृतं गच्छन्तीम्। अम्मो! भर्ता।

Eng. Equiv. ऋज्वायत—straight and long. विरल—having interstices, i. e. not compact. नतोन्नत—undulating. सप्तर्षिवंशकुटिल—crooked like the constellation called the *Saptarshi* (the Great Bear.) निवर्त्तन—change of dirction (while moving). निर्मुच्यमानभुजगोदरनिर्मल—clear like the belly of a serpent which has cast off its skin. विभज्यमान—perceptible ; marked.

Prose,—[वयस्य], ऋज्वायतां च विरलां च नतोन्नतां च निवर्त्तनेषु सप्तर्षिवंश कुटिलां च निर्मुच्यमानभुजगोदर-निर्मलस्य अम्बरतलस्य विभज्यमानां सीमाम् इव [एतां पश्यामि] ॥ २ ॥

রাজা—বয়স্য, দেখিতেছি—

সরল অথচ বিস্তৃত, বিরল, নতোন্নত, গতিপরিবর্ত্তন সময়ে সপ্তর্ষি-মণ্ডলের ন্যায় বক্র, সদ্যোমুক্তকঞ্চুক সর্পের উদরের ন্যায় নির্ম্মল অম্বর-তলের (বিভাগকারী) বিস্পষ্ট সীমারেখার ন্যায় [সারস-পঙ্‌ক্তিকে দেখিতেছি] ॥ ২ ॥

The King.—My friend, I am seeing it (viz. the row of Sarasas)—

Now straight and long, now thin, now undulating, now crooked like the figure of the *Saptarshi-group* while it (the row) changes its direction and looking like a perceptible boundary line on (i. e. dividing) the surface of the sky clear like the belly of a serpent that has recently cast off its slough. 2

Eng. Equiv. कोकनदमाला-पाण्डुर रमणीय—white and charming like a garland of [white] lotuses. लतामण्डप—bower.

চেটী—রাজপুত্রি! দেখুন, দেখুন—কোকনদমালার ন্যায় শুভ্র এবং

पद्मावती—हं अय्यउत्तो । अय्ये, तव कारणादो अय्यउत्तदंसणं परिहरामि । ता इमं दाव माहवीलदामण्डवं पविसामो (क) ।

वासवदत्ता—एव्वं होदु (ख) ।

(तथा कुर्वन्ति)

विदूषकः—तत्तहोदी पदुमावदी इह आअच्छिअ णिग्गदा भवे (ग) ।

(क) इयम् आर्यपुत्रः । आर्ये, तव कारणात् आर्यपुत्रदर्शनं परिहरामि । तदिमं तावत् माधवीलतामण्डपं प्रविशामः ।

(ख) एवं भवतु ।

(ग) तत्रभवती पद्मावती इहागत्य निर्गता भवेत् ।

রমণীয় এই সারসপঙ্‌ক্তি কেমন সমানভাবে যাইতেছে। ওমা, প্রভু যে!

পদ্মবতী—হুঁ, আর্য্যপুত্র। আর্য্যে, আপনার জন্য আমি আর্য্যপুত্রের দর্শন এড়াইতেছি। অতএব আমরা এই মাধবীলতামণ্ডপে প্রবেশ করি।

বাসব—তাহাই হউক।

(তাঁহারা সেইরূপ করিলেন)।

বিদূষক—মাননীয়া পদ্মাবতী এখানে আসিয়া চলিয়া গিয়াছেন।

Maid.—Look, your Ladyship, please look at this row of *Sarasa* birds, white and charming like a garland of [white] lotuses while steadily flying on. Oh! His Lordship [is come].

Padma—Oh! My beloved husband [is come]! Madam, I am avoiding the sight of my husband for your sake. So, let us enter into this bower of *Mádhavi* creepers.

Vasava—So be it. (*They do so*).

Jester.—Her Ladyship Padmavati may have come here and gone away.

राजा—कथं भवान् जानाति।

विदूषकः—इमाणि अवइद-कुसुमाणि सेफालिआ-गुच्छआणि पेक्खदु दाव भवं (क)।

राजा—अहो विचित्रता कुसुमस्य वसन्तक!

वासवदत्ता। (आत्मगतम्)—वसन्तअ-सङ्कित्तणेण अहं पुण जानामि उज्जइणीए वत्तामि त्ति (ख)।

राजा—वसन्तक, अस्मिन्नेवासीनौ शिलातले प्रतीक्षिष्यावहे।

(क) इमान् अवचितकुसुमान् शेफालिका-गुच्छकान् प्रेक्षतां तावद् भवान्।
(ख) वसन्तक-सङ्कीर्तनेन अहं पुनर्जानामि उज्जयिन्यां वर्त्ते इति।

Eng. Equiv. अवचितकुसुम (बहुव्रीहि)—from which flowers have been plucked. विचित्रता—beauty (caused by different colours). सङ्कीर्तन—utterance.

রাজা—তুমি কি করিয়া জানিলে?

বিদূষক—এই শেফালিকাগুল্মসমূহের পুষ্পগুলি চয়ন করা হইয়াছে, ইহাদের দিকে আপনি লক্ষ্য করিয়া দেখুন।

রাজা—বসন্তক, এই পুষ্পগুলি কি বিচিত্র!

বাসব (আত্মগত)—বসন্তকের নাম করায় আমার বোধ হইতেছে, যেন আমি পুনরায় উজ্জয়িনীতে আছি।

King—How do you come to know?

Jester.—Your Honour may observe these *S'epha'lika'* clusters from which flowers have been plucked,

King—Oh, the varied beauty of these flowers, O Vasantaka!

Vasava. (*To herself*)—At the utterance of the name Vasantaka, I feel I am at Ujjayin*i* again.

विदूषकः—भो ! तह। (उपविश्योत्थाय)—ही ही ! सरग्र-कालतिक्खो दुस्सहो आदवो। ता इमं दाव माहवीमण्डवं पविसामो (क)।

राजा—बाढ़म्। गच्छाग्रतः।

विदूषकः—एव्वं होदु (ख)।

(क) भोसथा। ही ही ! शरत्कालतीक्ष्णो दुःसह आतपः। तद् इमं तावत् माधवीमण्डपं प्रविशावः।

(ख) एवं भवतु।

রাজা—বসন্তক, আমরা এই শিলাতলেই বসিয়া পদ্মাবতীর জন্য প্রতীক্ষা করিব।

King—Vasantaka, we must sit down on this very stone slab and wait for Padm*a*vat*i*.

Eng. Equiv. शरत्कालतीक्ष्ण—scorching in autumn. दुःसह—hardly bearable. बाढ़म्—so be it. आकुलं कर्तुकामः—intending to spoil. मधुकर-परिनिलीन—resorted to on all sides by the bees. अवलम्ब-लता—a hanging creeper. अवधूय—shaking.

বিদূষক—তাহাই হউক। (বসিয়া [পুনরায়] উঠিয়া)—আঃ শরৎকালের তীক্ষ্ণ আতপ দুঃসহ। অতএব আমরা এই মাধবী লতা-মণ্ডপে প্রবেশ করি।

রাজা—তাহাই হউক। তুমি আগে আগে যাও।

বিদূষক—এইরূপই হউক।

Jester.—So be it. (*Sitting down and getting up again*) Ah ! The scorching heat of autumn is hardly bearable. So, let us enter this bower of *Mādhavi* creepers.

King—Let it be so. Go you ahead.

Jester—Be it so.

(उभौ परिक्रामतः ।)

पद्मावती—सव्वं आउलं कत्तुकामो अय्य-वसन्तओ। किं दाणिं करेम्ह (क)।

चेटी—भट्टिदारिए, एदं महुअर-परिणिलीणं ओलम्ब-लदं ओधूय भट्टारं वारइस्सं (ख)।

पद्मावती—एव्वं करेहि (ग)।

(चेटी तथा करोति)

विदूषकः—अविहा अविहा, चिट्ठदु चिट्ठदु दाव भवं (घ)।

(क) सर्वम् आकुलं कर्तुकामः आर्यवसन्तकः। किम् इदानीं कुर्मः ?

(ख) भर्तृदारिके, एतां मधुकर-परिनिलीनाम् अवलम्ब-लताम् अवधूय भर्तारं वारयिष्यामि।

(ग) एवं कुरु।

(घ) अविहा अविहा ! तिष्ठतु तिष्ठतु तावद् भवान्।

Eng. Equiv. अविहा—Alas ! (a cry of distress). दास्याः पुत्रः cursed ; (a term of abuse).

(উভয়ে অগ্রসর হইলেন।)

পদ্মাবতী—আর্য্য বসন্তক সকলই পণ্ড করিতে চাহেন। এখন আমরা কি করি ?

চেটী—রাজপুত্রি, এই যে মধুমক্ষিকা-পরিব্যাপ্ত লতাটী ঝুলিয়া পড়িয়াছে, ইহাকে কম্পিত করিয়া প্রভুকে বাধা দিব।

পদ্মাবতী—এইরূপ কর।

(চেটী সেইরূপ করিল।)

বিদূষক—সর্ব্বনাশ, সর্ব্বনাশ, আপনি [দূরে] থাকুন।

(*They proceed*)

Padmavati—Noble Vasantaka means to spoil everything. What should we do now ?

राजा—किमर्थम् ?

विदूषकः—दासीए पुत्तेहिं महुअरेहिं पीडिदो म्हि (क)।

राजा—मा मा भवानेवम्। मधुकर-सन्त्रासः परिहार्य्यः। पश्य,—

मधुमदकला मधुकरा मदनार्ताभिः प्रियाभिरुपगूढ़ाः।
पादन्यासविषण्णा वयमिव कान्ताविमुक्ताः स्युः ॥ ३ ॥

तस्मादिहैव आसिष्यावहे।

(क) दास्याः पुत्रैः मधुकरैः पीड़ितोऽस्मि।

Maid—Princess, I shall keep the Lord away by shaking the hanging creeper resorted to on all sides by the bees.

Padma—Well, do so.

(*The maid does so*)

Jester.—Alas, Alas ! Please keep back, Your Honour.

রাজা—কি জন্য ?

বিদূষক—আমি হতভাগা ভ্রমরগণ কর্তৃক পীড়িত হইয়াছি।

রাজা—না, না, এরূপ করিও না। ভ্রমরদিগের যাহাতে ভয় না হয় তাহা করিতে হইবে।

King.—What for ?

Jester.—I have been overpowered [bitten] by the cursed bees.

King.—No, no. Don't do so. Agitating the bees should be avoided. See,—

Eng. Equiv. मधुमदकल—humming on account of intoxication with honey. मदनार्त—distressed by passion. उपगूढ़—embraced. पादन्यास-विषण्ण—agitated by steppings. कान्ता-वियुक्त—separated from beloved mates.

Prose.—मधुमदकलाः, मदनार्ताभिः प्रियाभिः उपगूढ़ाः मधुकराः पादन्यास-विषण्णाः [सन्तः] वयम् इव कान्ताविमुक्ताः स्युः।

विदूषकः—एव्वं होदु (क)।

(उभावुपविशतः)

[राजा—(अवलोक्य)—

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम्।

नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता॥४॥*]

(क) एवं भवतु।

* This verse does not occur in the Mss. of Swapana-Vasavadatta but has been cited in some other work, with some detail, as a quotation from the said work. It has been put in this suitable position by Pandit Ganapati.

দেখ,—মধুপানে মত্ত গুঞ্জন-পরায়ণ ও কামার্ত্ত প্রিয়াগণ কর্ত্তৃক আলিঙ্গিত ভ্রমরগণ, আমাদের পাদন্যাসে সন্ত্রস্ত হইয়া আমাদের ন্যায় কান্তাবিযুক্ত হইতে পারে॥৩॥

অতএব, আমরা এখানেই বসিব।

The bees, humming out of intoxication with honey and embraced by their beloved mates who are overpowered by passion, if agitated by [our] foot-steps, would be separated from their beloved like us. 3.

So let us sit down at this very place.

Eng. Equiv. पादाक्रान्त—trodden under feet. सोष्म—warm.

Prose.—पुष्पाणि पादाक्रान्तानि, इदं शिलातलं च सोष्म। नूनम् इह आसीना काचित् मां दृष्ट्वा सहसा गता।

রাজা (দৃষ্টিপাতপূর্ব্বক)—পুষ্পসমূহ পদদলিত এবং এই শিলাতল উষ্ণ! নিশ্চয়ই কোনও নারী এখানে উপবিষ্ট ছিলেন, আমাকে দেখিয়া সহসা চলিয়া গিয়াছেন॥৪॥

চেটী—ভট্টিদারিএ, রুদ্ধা খু ম্হ বয়ং (ক)।

পদ্মাবতী—দিট্ঠিআ উববিট্ঠো অয্যউত্তো (খ)।

বাসবদত্তা—(আত্মগতম্)—দিট্ঠিআ পকিদিত্থ-সরীরো অয্যউত্তো (গ)।

(ক) ভর্ত্তৃদারিকে, রুদ্ধাঃ খলু স্মো বয়ম্।

(খ) দিষ্ট্যা উপবিষ্ট আর্য্যপুত্রঃ।

(গ) দিষ্ট্যা প্রকৃতিস্থশরীর আর্য্যপুত্রঃ।

(*Both sit down*)

King (*Locking at*)—The flowers are trodden under feet and this slab of stone is warm. Some lady must have been seated hoie and, on seeing me, suddenly gone away. 4.

বিদূষক—এইরূপ হউক।

(উভয়ে উপবেশন করিলেন)।

Jester.—Be it so.

Eng. Equiv. রুদ্ধ—detained. প্রকৃতিস্থশরীর—one in sound health. বাষ্পাকুল—full of tears. অবিনয়—immodesty. কাশকুসুমরেণু—pollen of Ka´sa flower. সোদক—full of water, i. e. full of tears.

চেটী—রাজপুত্রি, আমরা ত বাস্তবিক অবরুদ্ধ হইলাম।

পদ্মা—সৌভাগ্যক্রমে আর্য্যপুত্র উপবিষ্ট হইয়াছেন।

বাসব (আত্মগত)—সৌভাগ্যক্রমে আর্য্যপুত্র সুস্থশরীর।

Maid—Princess, we have been detained indeed.

Padma—I am glad, my beloved husband has taken his seat.

Va´sava. (*To herself*).—Fortunately my beloved husband is in sound health.

चेटी—भट्टिदारिए, अस्सुपादा खु अय्याए दिट्ठी (क)।

वासवदत्ता—एसा खु महुअराणं अविणआदो कासकुसुमरेणुणा पडिदेण सोदआ मे दिट्ठी (ख)।

पद्मावती—जुज्जइ (ग)

विदूषकः—भो! सुण्णं खु इदं पमदवणं। पुच्छिदव्वं किंचि अत्थि। पुच्छामि भवन्तं (घ)।

(क) भर्तृदारिके, साश्रुपाता खलु आर्याया दृष्टिः।

(ख) एषा खलु मधुकराणाम् अविनयात् काशकुसुमरेणुना पतितेन सोदका मे दृष्टिः।

(ग) युज्यते।

(घ) भोः! शून्यं खलु इदं प्रमदवनम्। प्रष्टव्यं किञ्चिदस्ति। पृच्छामि भवन्तम्।

Eng. Equiv. शून्य—lonely. प्रष्टव्य—something to ask. छन्द—will. तदानीम्—of the past. बहुमानसङ्कट—trouble relating to [a statement] of comparative regard.

চেটী—রাজপুত্রি, আর্য্যার (আবন্তিকার) চক্ষু অশ্রুপূর্ণ।

বাসব—ভ্রমরদিগের ধৃষ্টতা হেতু কাশপুষ্পের রেণু পড়িয়া আমার চক্ষু অশ্রুপূর্ণ করিয়াছে।

পদ্মা—[ইহা] হইতে পারে।

বিদূষক—আচ্ছা, এই প্রমদবন ত জনশূন্য। কিছু জিজ্ঞাস্য আছে। আপনাকে জিজ্ঞাসা করি।

Maid.—Princess, the eyes of her Ladyship are indeed full of tears.

Vasava,—Owing to the rudeness of the bees, the pollen of Kasa flowers fell and made my eyes tearful.

Padma.—May be so.

राजा—छन्दतः ।

विदूषकः—का भवदो पिआ, तदाणिं तत्तहोदी वासव-दत्ता, दाणिं पद्मावदी वा (क) ?

राजा—किमिदानीं भवान् महति बहुमानसङ्कटे मां न्यस्यति ?

पद्मावती—हला ! जादिसे सङ्कटे निक्खित्तो अय्यउत्तो (ख)।

(क) का भवतः प्रिया, तदानीं तत्रभवती वासवदत्ता, इदानीं पद्मावती वा ?

(ख) हला ! यादृशे सङ्कटे निक्षिप्त आर्यपुत्र !

Jester.—Well, this pleasure-garden is lonely indeed. I have something to ask. May I ?

রাজা—স্বেচ্ছায় [জিজ্ঞাসা কর]।

বিদূষক—কে আপনার [অধিক] প্রিয়া, সেই সময়কার মাননীয়া বাসবদত্তা, না এখনকার পদ্মাবতী ?

রাজা—এখন তুমি আমাকে কেন [পত্নীদ্বয়ের] আদর সম্বন্ধীয় সঙ্কটে নিক্ষেপ করিতেছ ?

পদ্ম—ওহে, আর্য্যপুত্র যা সঙ্কটে পড়িয়াছেন !

King—Yes, at your will.

Jester.—Who is more beloved to you—honoured Vasavadatta—of the past, or Padmavati of the present time ?

King.—Why do you now put me in this awkard predicament of [making a statement of the comparative] regard [for the two queens] ?

Padma—Hallo, what a predicament is my beloved husband placed in !

वासवदत्ता—(आत्मगतम्)—अहं अ मन्दभाआ (क)।

विदूषकः—सेरं सेरं भणादु भवं। एक्का उवरदा, अवरा असण्णिहिदा।

राजा—वयस्य, न खलु न खलु ब्रूयाम्। भवांस्तु मुखरः।

पद्मावती—एत्तएण भणिदं अय्यउत्तेण (ख)।

विदूषकः—भोः सच्चेण सवामि, कस्स वि ण आचक्खिस्सं। एसा सन्दट्ठा मे जीहा (ग)।

(क) अहं च मन्दभागा।

(ख) खैरं खैरं भणतु भवान्। एका उपरता, अपरा असन्निहिता।

(ग) एतावता भणितम् आर्यपुत्रेण।

(घ) भोः! सत्येन शपामि, कस्मै अपि न आख्यास्ये। एसा सन्दष्टा मी जिह्वा।

Eng. Equiv. खैरम्--freely. उपरत—dead. असन्निहित—not near. मुखर—talkative. सन्दष्ट—bit. पुरोभागिता—foolishness.

বাসব (আত্মগত)—আর হতভাগ্য আমিও।

বিদূষক—আপনি স্বচ্ছন্দে বলুন। একজন মরিয়া গিয়াছেন, অন্যজন নিকটে নাই।

রাজা—বয়স্য, না আমি বলিতে পারি না। তুমি বাচাল।

পদ্মা—এই টুকুতেই আর্য্যপুত্রের বলা হইল।

বিদূষক—দেখুন, আমি সত্যের শপথ করিতেছি, আমি কাহাকেও বলিব না। এই আমার জিহ্বা কাটিলাম।

Vasava, (*To herself*).—And unfortunte I too.

Jester.—Please speak out freely. One is dead and the other is not near by.

King.—I cannot speak out, my friend. You are talkative.

राजा—मौहलह्ने सखे वक्तुम्।

पद्मावती—अहो इमस्स पुरोभाइदा! एत्तिएण हिअअं ण आणादि (क)।

विदूषकः—किं ण भणादि मम! अणाचक्खिअ इमादो सिलावट्टआदो ण सक्कं एकपदं वि गमिदुं। एसो रुद्धो अत्तभवं (ख)।

(क) अहो अस्य पुरोभागिता! एतावता हृदयं न जानाति!

(ख) किं न भणति मम! अनाख्याय अस्माच्छिलापट्टकात् न शक्यम् एकपदम् अपि गन्तुम्। एष रुद्धः अत्रभवान्।

Padma,—By this much [the thing] has been amply said by my beloved lord.

Jester.—Well, I swear by truth, I shall not speak to anybody, Here I bite my tongue.

রাজা—বয়স্য, বলিতে সাহস হইতেছে না।

পদ্মা—অহো, ইহার কি নির্ব্বুদ্ধিতা! এতটা হইতেও [ইহার] হৃদয় বুঝিতে পারিল না।

বিদূষক—কি আমাকে বলিবেন না? না বলিয়া এই শিলাপট্ট হইতে এক পা-ও যাইতে পারিবেন না। এই আপনি [আমাকর্তৃক] অবরুদ্ধ।

King.—I dare not speak out, my friend.

Padma.—Oh, the foolish importunity of this man! He cannot know his heart even from this much.

Jester.—Will you not speak out to me? You shall not move a single step even from this stone-seat before speaking [it]. Here I hold you a prisoner.

राजा—किं बलात्कारेण ?

विदूषकः—आम, बलक्कारेण (ग)।

राजा—तेन हि पश्यामस्तावत्।

विदूषकः—पसीदटु पसीदटु भवं। वअस्सभावेण साविदो सि जइ सच्चं ण भणासि (घ)!

राजा—का गतिः। श्रूयताम्।

(ग) आम्, बलात्कारेण।

(घ) प्रसीदतु प्रसीदतु भवान्। वयस्यभावेन शापितोऽसि, यदि सत्यं न भणसि।

Eng. Equiv. बलात्कार—application of force. शापित—conjured. बहुमत—highly regarded.

রাজা—কি? বলপূর্ব্বক [শুনিবে]?

বিদূষক—হাঁ, বলপূর্ব্বক।

রাজা—তবে দেখিয়া লইব।

বিদূষক—প্রসন্ন হউন, প্রসন্ন হউন। বয়স্যভাবে শাপ (অর্থাৎ দিব্য) দিতেছি যদি সত্য কথা না বলেন।

রাজা—কি করা যায়? শোন—

King.—Do you mean [to hear] by force?

Jester—Yes, by force.

King.—Then I must see.

Jester.—Be pleased, be pleased. You have been conjured as a friend, if you do not speak the truth.

King.—What can I do? Well, hear.

पद्मावती बहुमता मम यद्यपि रूपशीलमाधुर्यैः ।
वासवदत्ताबद्धं न तु तावन्मे मनो हरति ॥ ४ ॥

वासवदत्ता (आत्मगतम्)—भोदु भोदु । दिण्णं वेदणं इमस्स परिखेदस्स । अह्मो अञ्ञादवासं पि एत्थ बहुगुणं सम्पज्जइ (क)।

(क) भवतु भवतु । दत्तं वेतनम् अस्य परिखेदस्य । अहो अज्ञातवासोऽपि अत्र बहुगुणः सम्पद्यते ।

Prose.—यद्यपि रूपशीलमाधुर्य्यैः पद्मावती मम बहुमता [तथापि सा] न तु तावत् वासवदत्ताबद्धं मे मनः हरति ॥५॥

যদিও রূপে, চরিত্রে এবং মাধুর্য্যে পদ্মাবতী আমার যথেষ্ট আদরের [তথাপি] তিনি কিন্তু আমার বাসবদত্তায় নিবিষ্ট মনকে আকৃষ্ট করিতে পারেন না ॥ ৪ ॥

Though Padm*a*vat*i* is highly regarded by me for her beauty, behaviour and sweetness [of conduct], yet she cannot attract my heart centred in V*a*savadatt*a*. 4.

Eng. Equiv. वेतन—recompense. परिखेद—suffering. अज्ञात-वास—living *incognito*. बहुगुण—productive of manifold merits. मध्यस्थ—insincere ; partial. अभिजन—high birth. विप्रलपित—prattle. वैधेय—a fool.

বাসব (স্বগত)—বেশ, বেশ। আমার এই ক্লেশের পুরস্কার দিয়েছেন। আহা, এখানে অজ্ঞাতবাসেরও অনেক গুণ আছে।

Vasava (*To herself*)—Well, Well, He has given recompense for this suffering. Oh, even my stay in disguise here becomes productive of manifold merits.

चेटी—भट्टिदारिए, अदक्खिण्णो क्खु भट्टा (क) ।

पद्मावती—हला ! मा मा एव्वं । सदक्खिण्णो एव्व अय्यउत्तो, जो दाणिं वि अय्याए वासवदत्ताए गुणाणि सुमरदि (ख) ।

वासवदत्ता—भद्दे, अभिजणस्स सदिसं मन्तिदं (ग) ।

राजा—उक्तं मया । भवानिदानीं कथयतु । का भवतः प्रिया—तदा वासवदत्ता, इदानीं पद्मावती वा ?

(क) भर्तृदारिके, अदाक्षिण्यः खलु भर्ता ।

(ख) हला ! मा मैवम् । सदाक्षिण्य एव आर्य्यपुत्रः, य इदानीम् अपि आर्य्याया वासवदत्ताया गुणान् स्मरति ।

(ग) भद्रे, अभिजनस्य सदृशं मन्त्रितम् ।

চেটী—রাজপুত্রি, প্রভু কিন্তু দাক্ষিণ্যযুক্ত নহেন ।

পদ্মাবতী—ওহে, না, এরূপ বলিও না । আর্য্যপুত্র দাক্ষিণ্যযুক্তই বটেন, যেহেতু তিনি এখন পর্য্যন্তও আর্য্যা বাসবদত্তার গুণরাজি মনে রাখিয়াছেন ।

বাসব—ভদ্রে, তোমার উচ্চবংশের অনুযায়ী কথাই বলিয়াছ ।

রাজা—আমি ত' বলিয়াছি । এখন তুমি বল । তোমার কাছে কে প্রিয় ? তখনকার বাসবদত্তা, না এখনকার পদ্মাবতী ?

Maid.—Princess, His Lordship is partial indeed.

Padma.—Hallo, do not say thus. My beloved husband is impartial indeed, as he remembers even now the merits of the respected Vasavadatta.

Vasava.—Gentle Lady, you have said what is worthy of your high-birth.

King.—I have said. Now you are to say as to who is dear to you—Vasavadatta then or Padmavati now ?

पद्मावती—अय्यउत्तो पि वसन्तओ संवुत्तो (क)।

विदूषकः—किं मे विप्पलविदेण। उभओ वि तत्तहोदीओ मे बहुमदाओ (ख)।

राजा—वैधेय, मामेवं बलात्श्रुत्वा किमिदानीं नाभिभाषसे।

विदूषकः—किं मं पि बलक्कारेण (ग)।

राजा—अथ किम्, बलात्कारेण।

(क) आर्यपुत्रोऽपि वसन्तकः संवृत्तः।

(ख) किं मे विप्रलपितेन। उभे अपि तत्रभवत्यौ मे बहुमते।

(ग) किं मामपि बलात्कारेण।

পদ্মাবতী—আর্য্যপুত্রও বসন্তক হইয়া পড়িলেন।

বিদূষক—আমার প্রলাপ শুনিয়া কি হইবে? মাননীয়া এই দুইজনেই আমার অতিশয় সম্মানের পাত্র।

রাজা—মূর্খ, এইরূপে বলপূর্ব্বক [আমার নিকট হইতে] শুনিয়া কেন এখন আমাকে বলিবে না?

বিদূষক—কি? আমাকেও বলপূর্ব্বক [বলাইবেন]?

রাজা—তা বৈ কি? বলপূর্ব্বক।

Padma.—My beloved also has become a Vasantaka.

Jester.—What is the use of my prattle? Both the respected ladies are highly honoured by me.

King.—O fool, having heard by force, why do you not tell me now?

Jester.—Do you mean [to hear from] me even by force?

King.—Yes, by force.

विदूषकः—तेण हि ण सक्कं सोदुं (क)।

राजा—प्रसीदतु प्रसीदतु महाब्राह्मणः! स्वैरं स्वैर-मभिधीयताम्।

विदूषकः—इदाणिं सुणादु भवं। तत्तहोदी वासवदत्ता मे बहुमदा। तत्तहोदी पदुमावदी तरुणी दस्सणीआ अकोवणा अणहङ्कारा महुरवाआ सदक्खिण्णा। अअं च अवरो महन्तो गुणो, सिणिद्धेण भोअणेण मं पच्चुग्गच्छइ वासवदत्ता—कहिं णु खु गदो अय्य-वसन्तओ त्ति (ख)।

(क) तेन हि न शक्यं श्रोतुम्।

(ख) इदानीं शृणोतु भवान्। तत्रभवती वासवदत्ता मे बहुमता। तत्रभवती पद्मावती तरुणी दर्शनीया अकोपना अनहङ्कारा मधुरवाक् सदाक्षिण्या। अयं च अपरो महान् गुणः, स्निग्धेन भोजनेन मां प्रत्युद्गच्छति वासवदत्ता—कुत्र नु खलु गत आर्यवसन्तक इति।

Eng. quiv. तरुण—young. अकोपन—not irascible. अनहङ्कार—not proud. मधुरवाक्—speaking sweet words. सदाक्षिण्य—sincere. स्निग्ध—palatable. प्रत्युद्गच्छति—comes up to receive.

বিদূষক—তাহা হইলে শুনিতে পাইবেন না।

রাজা—ওহে ঠাকুর প্রসন্ন হও, প্রসন্ন হও। স্বেচ্ছায় বল।

বিদূষক—এখন আপনি শ্রবণ করুন। মাননীয়া বাসবদত্তাকে আমি যথেষ্ট ভক্তি করি। মাননীয়া পদ্মাবতী তরুণী, দর্শনীয়া, ক্রোধহীনা, অহঙ্কারশূন্যা, মধুরভাষিণী এবং দাক্ষিণ্যযুক্তা [বটেন]। [কিন্তু] এই আর একটী বিশেষ গুণ যে, ভাল খাদ্যসামগ্রী লইয়া, 'আর্য্য বসন্তক কোথায় গিয়াছেন' এই বলিয়া বাসবদত্তা আমার অভ্যর্থনা করিতেন।

Jester.—Then you will not be able to hear.

वासवदत्ता—भोदु भोदु, वसन्तअ! सुमरेयि दाणिं एदं (क)।

राजा—भवतु भवतु वसन्तक! सर्वमेतत् कथयिष्ये देव्यै वासवदत्तायै।

विदूषकः—अविहा वासवदत्ता! कहिं वासवदत्ता? चिरा खु उवरदा वासवदत्ता—(ख)

(क) भवतु भवतु, वसन्तक! स्मर इदानीम् एताम्।

(ख) अविहा वासवदत्ता! कुत्र वासवदत्ता? चिरात् खलु उपरता वासवदत्ता।

King.—Be pleased, be pleased, O great Br*a*hmin. Please speak out freely.

Jester.—Now please hear. Her Ladyship V*ā*savadatt*á* is highly regarded by me. Her Ladyship Padm*á*vat*i* is young, beautiful, not irascible, not proud, speaking sweet words and sincere. But this was [her] another great virtue, viz. that V*a*savadatt*a* would come up to receive me with palatable dishes, saying 'where is noble Vasantaka gone?'

বাসব—ভাল, ভাল। বসন্তক, এখন ইহাকে স্মরণ রাখিও।

রাজা—ভাল, ভাল। বসন্তক, আমি এই সমস্তই দেবী বাসবদত্তাকে বলিব।

বিদূষক—হায় বাসবদত্তা! বাসবদত্তা কোথায়? বাসবদত্তা অনেক কাল মরিয়া গিয়াছেন।

V*a*sava,—Well, Vasantaka, now remember her.

King.—Well, well, Vasantaka, I shall relate all this to queen V*a*savadatt*a*.

Jester.—Alas, V*a*savadatt*a*! Where is V*a*savadatt*a*? V*a*savadatt*a* is long dead.

राजा—(सविषादम्) एवम्। उपरता वासवदत्ता।
अनेन परिहासेन व्याक्षिप्तं मे मनस्त्वया।
तता वाणी तथैवेयं पूर्वाभ्यासेन निःसृता ॥६॥

पद्मावती—रमणीओ क्खु कहाजोओ णिसंसेण विसंवादिओ (क)।

वासवदत्ता—(आत्मगतम्) भोदु भोदु, विस्सत्थम्हि। अह्नो पिअं णाम, ईदिसं वअणं अप्पच्चक्खं सुणीअदि (ख)।

(क) रमणीयः खलु कथायोगो नृशंसेन विसंवादितः।
(ख) भवतु भवतु, विश्वस्तास्मि। अहो प्रियं नाम, ईदृशं वचनमप्रत्यक्षं श्रूयते।

Eng. Equiv. व्याक्षिप्त—diverted. वाणी—speech. कथायोग—commencement of a speech. विसंवादित—interrupted. विश्वस्ता—confident [of the husband's attachment]. अप्रत्यक्षम्—from behind. धारयतु—be consoled. अनतिक्रमणीय—that cannot be transgressed. विधि—fate.

By this jest my mind was diverted by you. So, owing to my past impressions, these words have come out in the same way. 6.

রাজা (বিষাদের সহিত)—তাই বটে। বাসবদত্তা মরিয়া গিয়াছে।

এই পরিহাসের দ্বারা তোমা কর্তৃক আমার মন বিক্ষিপ্ত হইয়াছিল। সেইজন্য পূর্ব্বাভ্যাসবশতঃ এই বাক্য ঠিক সেই ভাবেই নিঃসৃত হইয়াছে ॥ ৬ ॥

পদ্মাবতী—কথাপ্রবন্ধ বেশ সুন্দর হইতেছিল, নৃশংস তাহা বিনষ্ট করিয়া দিল।

বাসব (স্বগত)—ভাল, ভাল। আমি আশ্বস্ত হইলাম। আহা, অপ্রত্যক্ষভাবে এই বচন শ্রবণ করা বড়ই মধুর।

King (*With sorrow*)—It is just so. Vásavadattá is dead.

विदूषकः—धारेदु धारेदु भवं । अणदिक्कमणीओ हि विही । ईदिसं दाणिं एदं (क) ।

राजा—वयस्य ! न जानाति भवानवस्थाम् । कुतः,

दुःखं त्यक्तुं बद्धमूलोऽनुरागः
स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् ।
यात्रा त्वेषा यद् विमुच्येह बाष्पं
प्राप्तानृण्या याति बुद्धिः प्रसादम् ॥৩॥

(क) धारयतु धारयतु भवान । अनतिक्रमणीयो हि विधिः । ईदृशम् एतत् ।

Padmā.—A charming narrative is indeed marred by the devil.

Vāsavā. (*To herself*).—Well, well, I am assured [of his love]. It is very pleasant indeed to hear such words from behind.

বিদূষক—ধৈর্য্যধারণ করুন, ধৈর্য্যধারণ করুন। বিধিকে কোনও মতে অতিক্রম করা যায় না। ইহা এখন এইরূপ।

রাজা—বয়স্য, তুমি অবস্থা বুঝিতে পারিতেছ না। যেহেতু,—

Jester.—Please, be consoled, be consoled. Fate indeed is incapable of being transgressed. Now it is so.

King.—My friend, you cannot understand the condition [I am in]. For,—

Eng. Equiv. बद्धमूल—deep-rooted. अनुराग—attachment ; love. नवत्व—freshness. यात्रा—the way of the world. प्राप्तानृण्य—that has paid its debt. बुद्धि—mind. प्रसाद—peace.

Prose.—बद्धमूलः अनुरागः त्यक्तुम् दुःखं [भवति] । स्मृत्वा, स्मृत्वा, दुःखं नवत्वं याति । एषा तु यात्रा [भवति] यत् इह बाष्पं विमुच्य प्राप्तानृण्या बुद्धिः प्रसादं याति ।

विदूषकः—अस्सुपाद-क्लिलिणं खु तत्तहोदो मुहं। जाव मुहोदअं आणेमि (क)। (निष्क्रान्तः)।

पद्मावती—अय्ये! वप्फाउल-पडन्तरिदं अय्यउत्तस्स मुहं। जाव णिक्कमम्ह (ख)।

(क) अश्रुपातक्लिन्नं तत्रभवतो मुखम्। यावत् मुखोदकम् आनयामि।

(ख) आर्ये, बाष्पाकुल-पटान्तरितम् आर्यपुत्रस्य मुखम्। यावत् निष्क्रामामः।

বদ্ধমূল অনুরাগ ত্যাগ করা কঠিন। পুনঃ পুনঃ স্মরণ করায় দুঃখ নবীভূত হইয়া পড়ে। কিন্তু জগতের নিয়ম এই, যে, এই অবস্থায় অশ্রুপাতের দ্বারা আনৃণ্য প্রাপ্ত হইয়া মন শান্তিলাভ করে ॥ ৭ ॥

It is very difficult to part with the love that is deep-rooted. By constant recollections grief acquires freshness. But this is the way of the world that in such circumstances, the mind, having paid off its debt by shedding tears, gets peace. 7.

Eng. Equiv. अश्रुपातक्लिन्न—moistened by the shedding of tears. मुखोदक—water for washing the face. बाष्पाकुल-पटान्तरित—interrupted by tears and therefore covered with a piece of cloth [as it were]. उत्कण्ठित—overpowered by sorrow.

বিদূষক—মাননীয় বয়স্যের মুখ অশ্রুপাতে ক্লিন্ন হইয়াছে। আমি মুখ ধুইবার জল লইয়া আসি। (নিষ্ক্রান্ত)।

পদ্মাবতী—আর্যে, আর্য্যপুত্রের মুখ বাষ্পাকুল হইয়া বস্ত্রাবৃতের ন্যায় হইয়াছে। এই অবসরে আমরা চলিয়া যাইব।

Jester.—His Honour's face is moistened by the shedding of tears. I shall fetch water for [washing] his face. (*Exit*).

Padmá.—Madam, the face of my beloved husband is hidden behind a screen of tears. Let us slip away meanwhile.

वासवदत्ता—एव्वं होदु। अहव चिट्ठ तुवं। उक्कण्ठिदं भत्तारं उज्झिअ अजुत्तं णिग्गमणं। अहं एव्व गमिस्सं (क)।

चेटी—सुट्ठु अय्या भणादि। उवसप्पदु दाव भट्टिदारिआ (ख)।

पद्मावती—किं णु खु पविसामि (ग)?

वासवदत्ता—हला! पविस (घ)। (इत्युक्त्वा निष्क्रान्ता)।

(क) एवं भवतु! अथवा तिष्ठ त्वम्। उत्कण्ठितं भर्त्तारम् उज्झित्वा अयुक्तं निर्गमनम्। अहमेव गमिष्यामि।

(ख) सुष्ठु आर्या भणति। उपसर्पतु तावद् भर्त्तृदारिका।

(ग) किं नु खलु प्रविशामि?

(घ) हला! प्रविश।

বাসব—তাহাই হউক। অথবা, তুমি থাক। উৎকণ্ঠিত স্বামীকে ত্যাগ করিয়া চলিয়া যাওয়া উচিত নহে। আমিই চলিয়া যাইব।

চেটী—আর্য্যা ভালই বলিয়াছেন। রাজপুত্রী [প্রভুসমীপে] গমন করুন।

পদ্মাবতী—যাইব কি?

বাসব—ওহে, যাও। (এই বলিয়া নিষ্ক্রান্ত হইলেন।)

Vasava.—So be it. Or, you should stay. It is not proper to go away leaving the husband overpowered by sorrow. Rather I would go.

Maid.—Her Ladyship has said what is proper. Your Highness should approach [the lord].

Padma.—Should I go?

Vasava.—O yes, You should go. (*Saying this goes away*).

(प्रविश्य)

विदूषकः—(नलिनीपत्रेण जलं गृहीत्वा)—एसा तत्तहोदी पदुमावदी (क)।

पद्मावती—अय्य, वसन्तअ ! किं एदं (ख)।

विदूषकः—एदं इदं। इदं एदं (ग)।

पद्मावती—भणादु भणादु अय्यो भणादु (घ)।

(क) एषा तत्रभवती पद्मावती।

(ख) आर्य वसन्तक, किमेतत् ?

(ग) एतदिदम्। इदमेतत्।

(घ) भणतु भणतु आर्यो भणतु।

Eng. Equiv. नलिनीपत्र—a lotus-leaf. वातनीत—carried by the wind. काशकुसुम-रेणु—the pollen of Kāśa flowers. साश्रुपात—covered with tears.

(প্রবেশ করিয়া)

বিদূষক (পদ্মপত্রে জল লইয়া)—এই যে মান্যা পদ্মাবতী।

পদ্মাবতী—আর্য্য বসন্তক, ইহা কি ?

বিদূষক—ইহা এই, এই ইহা।

পদ্মাবতী—বলুন, বলুন। আর্য্য, বলুন।

(*Enter the Jester*)

Jester.—(*With water in a lotus-leaf*).—Here is Her Ladyship Padmavati.

Padma.—Honoured Vasantaka, what is this ?

Jester.—That is—this, this is—that.

Padma.—Speak out, Sir, please speak out.

विदूषकः—भोदि ! वादणीदेण कासकुसुम-रेणुणा अक्खि-णिपडिदेण सस्सुपादं खु तत्तहोदो मुहं। ता गह्णादु होदी इदं मुहोदअं (क)।

पद्मावती—(आत्मगतम्)—अहो सदक्खिण्णअस्स जणस्स परिजणो वि सदक्खिण्णो एव्व होदि। (उपेत्य)—जेदु अय्यउत्तो। इदं मुहोदअं (ख)।

(क) भवति ! वातनीतेन काशकुसुम-रेणुना अक्षि-निपतितेन साश्रुपातं खलु तत्रभवतो मुखम्। तद् गृह्णातु भवती इदं मुखोदकम्।

(ख) अहो सदाक्षिण्यस्य जनस्य परिजनोऽपि सदाक्षिण्य एव भवति। जयतु आर्य्यपुत्रः। इदं मुखोदकम्।

বিদূষক—মাণ্যে বায়ুচালিত কাশপুষ্পের পরাগ চক্ষুতে পতিত হওয়ায় মাননীয় বয়স্যের মুখখানি অশ্রুব্যাপ্ত হইয়াছে। অতএব, আপনি এই মুখ ধুইবার জল লইয়া যাউন।

পদ্মাবতী (আত্মগত)—অহো, দাক্ষিণ্যযুক্ত ব্যক্তির পরিজনও দাক্ষিণ্যযুক্তই হয়। (সমীপস্থ হইয়া)—আর্য্যপুত্রের জয় হউক। এই মুখ ধুইবার জল।

Jester.—Madam, the pollen of Kāśa flowers being carried by the wind fell into the eyes and has made his Honour's face covered with tears. So, Madam, please take this water for washing his face.

Padma.—(*To herself*).—Oh, the attendants even of a courteous person, are also courteous. (*Approaching*)—Victory to my beloved husband. Here is water for washing your face.

राजा—अये पद्मावती ! (अपवार्य)—वसन्तक, किमिदम् ?

विदूषकः—(कर्णे) एव्वं विअ (क) ।

राजा—साधु वसन्तक, साधु । (आचम्य)—पद्मावति, आस्यताम् ।

पद्मावती—जं अय्यउत्तो आणवेदि (ख) । (उपविशति) ।

राजा—पद्मावति !

शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ! ।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥२॥

(आत्मगतम्)—

(क) एवमिव ।
(ख) यद् आर्य्यपुत्र आज्ञापयति ।

রাজা—ওহে, পদ্মাবতী (যে)! (বিদূষকের প্রতি গোপনে) বসন্তক, এ কি ?

বিদূষক—(কর্ণে) এই রকম।

রাজা—সাধু, বসন্তক, সাধু। (মুখ ধুইয়া)—পদ্মাবতি, উপবেশন কর।

পদ্মাবতী—আর্য্যপুত্রের যাহা আদেশ হয়। (উপবেশন করিলেন।)

King.—Oh ! Padmávati ! (*Aside*). Vasantaka, what is this ?

Jester.—(*Whispers into his ear*)—It is thus.

King.—Bravo, Vasantaka, bravo. (*Washiug his face*)—Padmavati, take your seat.

Padma.—*As* my beloved lord commands. (*Takes her seat*).

Eng. Equiv. शरच्छशाङ्कगौर—as white as the antumual moon. वाताविद्ध—thrown by the wind. भामिनी—a beloved lady, काशपुष्पलव—the pollen of Kás'a flowers.

इयं बाला नवोद्वाहा सत्यं श्रुत्वा व्यथां व्रजेत्
कामं धीरस्वभावेयं स्त्रीस्वभावस्तु कातरः ॥८॥

विदूषकः—उइदं तत्तहोदो मगधराअस्स अवरण्हकाले भवन्तं अग्गदो करिअ सुहिज्जण-दंसणं। सक्कारो हि णाम सक्करेण पडिच्छिदो पीदिं उप्पादेदि। ता उट्ठेदु दाव भवं (क)।

(क) उचितं तत्रभवतो मगधराजस्य अपराह्णकाले भवन्तम् अग्रतः कृत्वा सुहृज्जन-दर्शनम्। सत्कारो हि नाम सत्कारेण प्रतीष्टः प्रीतिम् उत्पादयति। तद् उत्तिष्ठतु तावद् भवान्।

Prose.—भामिनि, वाताविद्धेन शरच्छशाङ्कगौरेण काशपुष्प-लवेन इदं मम मुखं साश्रुपातम्।

রাজা—পদ্মাবতি,

প্রিয়ে! বায়ুচালিত, শরৎকালের চন্দ্রের মত শুভ্র কাশ-পুষ্পের পরাগে আমার এই মুখ অশ্রুব্যাপ্ত হইয়াছে॥ ৮ ॥

King.—Padm*a*vat*i*,

My beloved, my face is covered with tears caused by the pollen of K*a*s'a flowers which is as white as the autumnal moon and has been driven by the wind. 8.

Equiv. Eng. बाला—a girl. नवोद्वाहा—recently married. कामम्—indeed. धीरस्वभाव—strong-minded. कातर—timid. सत्कार—good treatment. प्रतीष्ट—accepted.

Prose,—इयं बाला नवोद्वाहा सत्यं श्रुत्वा व्यथां व्रजेत्। कामम् इयं धीर-स्वभावा, स्त्री-स्वभाव तु कातरः।

[রাজা] (স্বগত)—এ বালিকা, এবং ইহার নূতন বিবাহ হইয়াছে, সত্য কথা শুনিলে মনে কষ্ট পাইতে পারে। এ বাস্তবিকই ধীরস্বভাব-সম্পন্না, কিন্তু স্ত্রীজাতি স্বভাবতঃ ভীরু। ৯।

[King] (*To himself*)—She is young and recently married and may feel pain on hearing the truth. She

রাজা—বাঢ়ম্। প্রথমঃ কল্পঃ। (উত্থায়)।
গুণানাং বা বিশালানাং সৎকারাণাং চ নিত্যশঃ।
কর্ত্তারঃ সুলভা লোকে বিজ্ঞাতারস্তু দুর্লভাঃ॥১০॥

(নিষ্ক্রান্তাঃ সর্ব্বে)

ইতি চতুর্থোঽঙ্কঃ।

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is indeed strong-minded, but women are timid by nature. 9.

বিদূষক—মাননীয় মগধরাজ অপরাহ্নকালে আপনাকে সম্মুখে করিয়া সুহৃজ্জনের সহিত দেখা করিবেন, ইহা তাঁহার কর্ত্তব্য। সৎকার যদি সৎকারের দ্বারা স্বীকৃত হয়, তবে তাহা প্রীতি উৎপাদন করে। অতএব আপনি উত্থান করুন।

Jester.—It is proper that His Majesty, the king of Magadha, should visit his frends with you placed at tbe head. Good treatment, if accepted with good treatment [in return], creates affection. So, your Honour should please get up.

Eng. Equiv. প্রথমঃ কল্পঃ—an excellent proposal. বিশাল—great. নিত্যশঃ—everyday. কর্ত্তৃ—doer. লোক—world. বিজ্ঞাতৃ—an appreciator.

রাজা—তাহাই হউক। উত্তম প্রস্তাব। (উত্থিত হইয়া)—

(সকল নিষ্ক্রান্ত হইলেন।)

চতুর্থ অঙ্ক সমাপ্ত॥

King.—So be it. An excellent proposal. (*Getting up*)

Prose.—लोके विशालानां गुणानां वा, सत्काराणां च कर्तारः नित्यशः सुलभाः विज्ञातारस्तु दुर्लभाः ।

জগতে বিশাল গুণসমূহের এবং সৎকার-সমূহের কর্ত্তা সর্ব্বদাই সুলভ কিন্তু [ইহাদের] বিজ্ঞাতা দুর্লভ ॥ ১০ ॥

The doers ef great virtues and good treatment are always easily available in this world ; but those who appreciate them are rare. 10

(*Exeunt all*)

End of Act IV.

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अथ पञ्चमोऽङ्कः

(ततः प्रविशति पद्मिनिका)

पद्मिनिका—महुअरिए, आसच्छ दाव सिग्धं (क)।

(प्रविश्य)

मधुकरिका—हला ! इअम्हि। किं करोअदु (ख) ?

पद्मिनिका—हला ! किं ण जाणासि तुवं भट्टिदारिआ पदुमावदी सीसवेदणाए दुक्खाविदेत्ति (ग) ?

मधुकरिका—हद्धि (घ)।

पद्मिनिका—हला ! गच्छ सिग्धं, अय्यं आवन्तिअं

(क) मधुकरिके, मधुकरिके, आगच्छ तावत् शीघ्रम् ?

(ख) हला इयमस्मि। किं क्रियताम् ?

(ग) हला ! किं न जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति ?

(घ) हा धिक् !

Eng. Equiv. शीर्षवेदना—head-ache. शब्दापय—call

(তদনন্তর পদ্মিনিকার প্রবেশ)

পদ্মিনিকা—মধুকরিকে, মধুকরিকে, শীঘ্র এস।

(প্রবেশ করিয়া)

মধুকরিকা—ওহে, এই যে আমি। কি করিতে হইবে ?

পদ্মিনিকা—ওহে, তুমি কি জান না, যে, রাজপুত্রী পদ্মাবতী মাথাধরায় ক্লেশ পাইতেছেন ?

মধুকরিকা—হা ধিক্।

सद्दावेहि। केवलं भट्टिदारिआए सीसवेदणं एव्व णिवेदेहि। तदो सअं एव्व आगमिस्सदि (क)।

मधुकरिका— हला! किं सा करिस्सदि (ख)?

पद्मिनिका—सा हु दाणिं महुराहिं कहाहिं भट्टिदारिआए सीसवेदणं विणोदेदि (ग)।

(क) हला! गच्छ शीघ्रम्, आर्याम् आवन्तिकां शब्दापय। केवलं भर्तृदारिकाया: शीर्षवेदनाम् एव निवेदय। तत: स्वयम् एव आगमिष्यति।

(ख) हला! किं सा करिष्यति?

(ग) सा खलु इदानीं मधुराभि: कथाभि: भर्तृदारिकाया: शीर्षवेदनां विनोदयति।

(*Then enter Padminika*)

Padminikā.—O Madhukarikā, O Madhukarikā, be quick to come here.

(*Entering*)

Madhukarika.—Hallo, here I am. What is to be done ?

Padmi.—Hallo ! Do'nt you know that princess Padmāvati is suffering trom head-ache ?

Madhu.—Alas !

পদ্মিনিকা—ওহে, শীঘ্র যাও, আর্য্যা আবন্তিকাকে ডাকিয়া আন। রাজপুত্রীর মাথা ধরিয়াছে, মাত্র ইহাই বলিবে। তাহা হইলে তিনি নিজেই আসিবেন।

মধুকরিকা—ওহে, তিনি কি করিবেন?

পদ্মিনিকা—তিনি এখন মধুর কথা সমূহের দ্বারা রাজপুত্রীর মাথাধরার লাঘব করিবেন।

Padmi.—Hallo, go quickly and call the respected Avantika. Only tell her of the head-ache of the princess. Then she will come of herself.

मधुकरिका—जुज्जइ। कहिं सअणीअं रइदं भट्टिदारिआए (क) ?

पद्मिनिका—समुद्दगिहके किल सेज्जात्थिण्णा। गच्छ दाणिं तुवं। अहं वि भट्टिणो णिवेदणात्थं अय्यवसन्तअं अण्णेसामि (ख)।

मधुकरिका—एव्वं होदु (ग)। (निष्क्रान्ता)।

(क) युज्यते। कुत्र शयनीयं रचितं भर्तृदारिकायाः ?

(ख) समुद्रगृहके किल शय्यास्तीर्णा। गच्छ इदानीं त्वम्! अहमपि भर्त्तुः निवेदनार्थम् आर्य्यवसन्तकम् अन्विष्यामि।

(ग) एवं भवतु।

Madhukarika—Hallo! What will she do?

Padminika.—She will indeed now remove with pleasant stories the head-ache of the princess.

মধুকরিকা—তাহা হইতে পারে। রাজপুত্রীর শয্যা কোথায় রচিত হইয়াছে?

পদ্মিনিকা—সমুদ্রগৃহে শয্যা আস্তীর্ণ হইয়াছে। তুমি এখন যাও। আমিও প্রভুর কাছে নিবেদনের জন্য আর্য্য বসন্তকের অন্বেষণ করি।

মধুকরিকা—এইরূপ হউক। (নিষ্ক্রান্ত।)

Madhu.—It may be so. [But] where has the bed been spread for the princess?

Padmi.—Her bed has been spread in the room named 'Samudra-griha.' Now you should go. I, too, should search for noble Vasantaka to inform my lord.

Madhu—So be it. (*Exit*).

पद्मिनिका—कहिं दाणिं अय्यवसन्तअं पेक्खामि (क)।

(ततः प्रविशति विदूषकः)

विदूषकः—अज्ज खु देवीविओअ-विहुर-हिअअस्स तत्तहोदो वच्छराजस्स पदुमावदी-पाणिग्गहण-समीरिअस्स अच्चन्त-सुहावहे मङ्गलोस्सवे मदणग्गिदाहो अहिअदरं वड्ढइ। (पद्मिनिकां विलोक्य)—अयि पदुमिणिआ! पदमिणिए, किं इह वत्तदि (ख)?

(क) कुत्र इदानीम् आर्य्य-वसन्तकं पश्यामि?

(ख) अद्य खलु देवीवियोग-विधुरहृदयस्य तत्रभवतो वत्सराजस्य पद्मावती-पाणिग्रहण-समीरितस्य अत्यन्तसुखावहे मङ्गलोत्सवे मदनाग्निदाहः अधिकतरं वर्द्धते। अयि पद्मिनिका! पद्मिनिके, किम् इह वर्त्तते?

Eng. Equiv. देवीवियोग-विधुर-हृदय—whose heart is afflicted on account of separation from the queen (i. e. V*a*sava-datt*a*). पद्मावती-पाणिग्रहण-समीरित—fanned by the marriage of Padm*a*vat*i*. सुखावह—conducive to happiness. मङ्गलोत्सव—an auspicious festivity. मदनाग्निदाह—the heat of the fire of love. शीर्षानुलेपन—ointment for the head,

পদ্মিনিকা—এখন কোথায় আর্য্য বসন্তের দেখা পাইব?

(তদনন্তর বিদূষকের প্রবেশ।)

বিদূষক—দেবীর (বাসবদত্তার) বিরহে ক্লিষ্টহৃদয় পূজ্য বৎসরাজ পদ্মাবতীর সহিত বিবাহে প্রবর্ত্তিত হওয়ায়, আজ এই অত্যন্ত সুখাবহ মঙ্গলোৎসবের দিনে, তাঁহার মদনাগ্নিদাহ অধিকতর বৃদ্ধি পাইয়াছে। (পদ্মিনিকাকে দর্শন করিয়া)—ওহে পদ্মিনিকা! পদ্মিনিকে, এখানে কেন?

Padmi—Where shall I now find noble Vasantaka?

(*Then enter the Jester.*)

Jester—In the heart of his Honour, the king of Vatsa

पद्मिनिका—अय्य-वसन्तअ, किं ण जाणासि तुवं भट्टदारिआ पदुमावदी सीसवेदणाए दुःखाविदेत्ति (क) ?

विदूषकः—भोदि ! सच्चं ण जाणामि (ख)।

पद्मिनिका—तेण हि भट्टिणो णिवेदेहि णं। जाव अहं वि सीसाणुलेवणं तुवारेमि (ग)।

(क) आर्य्य-वसन्तक, किं जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति ?

(ख) भवति ! सत्यं न जानामि।

(ग) तेन हि भर्त्रे निवेदय एनाम्। यावत् अहम् अपि शीर्षानुलेपनं त्वरयामि।

afflicted by separation from the queen (*Vasavadatta*) the heat of the fire of love, fanned by his marriage with Padm*a*vat*i*, has all the more increased to day on this happy and auspicious occasion. (*Seeing Padminikā*)—Oh, [here is] Padminikā ! Well Padminikā, what are you here for ?

পদ্মিনিকা—আর্য্য বসন্তক, আপনি কি জানেন না যে, রাজকন্যা পদ্মাবতী কষ্ট পাইতেছেন ?

বিদূষক—মহাশয়ে, সত্য আমি তা জানি না।

পদ্মিনিকা—তাহা হইলে ইহা প্রভুর কাছে নিবেদন করুন। আর আমিও শীঘ্র মস্তকের অনুলেপন লইয়া আসি।

Padmi—Honoured Vasantaka, you know that princess Padm*a*vat*i* has been afflicted by head-ache ?

Jester—Madam, really I don't know.

Padmi—Then inform his Lordship of this. in the meantime I, too, shall hasten [the production of] an ointment for her head.

विदूषकः—कहिं सअणीअं रइदं पदमावदीए (क) ?

पद्मिनिका—समुद्दगिहके किल सेज्जात्थिण्णा (ख)।

विदूषकः—गच्छदु भोदी। जाव अहं वि तत्तहोदो णिवेदइस्सं (ग)।

(निष्क्रान्तौ)

(प्रवेशकः)

(क) कुत्र शयनीयं रचितं पद्मावत्याः ?

(ख) समुद्रगृहके किल शय्यास्तीर्णा।

(ग) गच्छतु भवती। यावद् अहम् अपि तत्रभवते निवेदयिष्यामि।

বিদূষক—পদ্মাবতীর শয্যা কোথায় রচিত হইয়াছে।

পদ্মিনিকা—শুনিলাম "সমুদ্রগৃহে" শয্যা রচিত হইয়াছে।

বিদূষক—আপনি আসুন। আমিও মান্য বৎসরাজের সমীপে নিবেদন করিব।

Jester.—Where has the bed been spread for Padm*a*vat*i* ?

Padmi.—The bed has been spread, I am told, in [the room called] the 'Samudra-griha'.

Jester.—Good- bye, Madam. I, too, shall inform his Lordship.

(*Exeunt both*)

(Interlude).

(ততঃ প্রবিশতি রাজা)

রাজা—

শ্লাঘ্যামবন্তিনৃপতেঃ সদৃশীং তনূজাং
কালক্রমেণ পুনরাগতদারভারঃ ।
লাবাণকে হুতবহেন হুতাঙ্গযষ্টিং
তাং পদ্মিনীং হিমহতামিব চিন্তয়ামি ॥ ১ ॥

Eng. Equiv. শ্লাঘ্য—Praise-worthy. তনূজা—daughter. পুনরাগতদারভার—on whom the burden of the wife (i. e. of the married life) has come again. হুতবহ—fire. হুতাঙ্গযষ্টি—whose slender body was consumed. পদ্মিনী—the lotus-plant. হিমহত—damaged by frost.

Prose.—কালক্রমেণ পুনরাগতদারভারঃ [অহম্] শ্লাঘ্যাং লাবাণকে হুতবহেন হুতাঙ্গযষ্টিং তাম্ অবন্তিনৃপতেঃ সদৃশীং তনূজাং, হিমহতাং পদ্মিনীম্ ইব চিন্তয়ামি ॥১॥

(নিষ্ক্রান্ত)

প্রবেশক

(তদনন্তর রাজার প্রবেশ)

রাজা—কালক্রমে আমার উপর পুনরায় দারভার আসিয়া পড়িয়াছে। আমি সেই শ্লাঘ্যা অবন্তিরাজের উপযুক্ত কন্যাকে চিন্তা করিতেছি তুষার-বিনষ্ট পদ্মলতার ন্যায় লাবাণকে যাঁহার (যে অবন্তিরাজপুত্রীর) অঙ্গযষ্টি অগ্নিতে বিনষ্ট হইয়া গিয়াছে ॥ ১ ॥

(*Then enter the king*)

King.—In course of time, the burden of the wife (i. e. of married life) has again come upon me. I am thinking of the worthy daughter of the king of Avanti who was praise-worthy and whose slender body was destroyed by fire at *Lavanaka* like the lotus-plant by frost. 1.

(प्रविश्य)

विदूषकः—तुवरदु तुवरदु दाव भवं (क)।

राजा—किमर्थम् ?

विदूषकः—तत्तहोदी पदुमावदी सीसवेदणाए दुक्खाविदा। (ख)।

राजा—कैवमाह ?

विदूषकः—पदुमिणिआए कहिदं (ग)।

(क) त्वरतां त्वरतां तावद् भवान्।

(ख) तत्रभवती पद्मावती शीर्षवेदनया दुःखिता।

(ग) पद्मिनिकया कथितम्।

(প্রবেশ করিয়া)

বিদূষক—আপনি শীঘ্র করুন, শীঘ্র করুন।

রাজা—কি জন্যে ?

বিদূষক—মান্যা পদ্মাবতী শিরঃপীড়ায় কাতর হইয়াছেন।

রাজা—কে এরূপ বলিল ?

বিদূষক—পদ্মিনিকা বলিয়াছে।

(*Entering*)—

Jester—Be quick, be quick, your Lordship.

King—What for ?

Jester.—Her Ladyship Padmavati has been suffering from a head-ache.

King—Who said so ?

Jester.—Padminika said this.

राजा—भोः! कष्टं,

रूपश्रिया समुदितां गुणतश्च युक्तां
लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः।
पूर्वाभिघातसरुजोऽप्यनुभूतदुःखः
पद्मावतीमपि तथैव समर्थयामि ॥ २ ॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती?

রাজা—হায়, কষ্ট!

King.—Ah me! Alas!

Eng. Equiv. रूपश्री—beauty of appearance. समुदित—possessed of. मन्द—abated. पूर्व्वाभिघात-सरुज—suffering from the pain caused by a previous blow. अनुभूतदुःख—one who hss experienced a misery, मार्ग—path. आदेशय—show.

Prose.—रूपश्रिया समुदितां गुणतः युक्तां च प्रियां लब्ध्वा पूर्व्वाभिघातसरुजः अपि मम अद्य तु शोकः मन्द इव [अभूत्]। अनुभूतदुःखः अहं पद्मावतीम् अपि तथा एव समर्थयामि।

আমি পূর্ব্ব আঘাতে বেদনাযুক্ত হইলেও, রূপসৌন্দর্য্যে পরিপূর্ণ, গুণরাজিযুক্ত প্রিয়াকে লাভ করিয়া আমার শোক যেন আজ মন্দীভূত হইয়াছিল। [কিন্তু] আমি পূর্ব্বে দুঃখ অনুভব করিয়াছি। এজন্য, পদ্মাবতীও ঠিক সেই (অর্থাৎ বাসবদত্তার মত) একই পথের পথিক হইবেন বলিয়া (অর্থাৎ মরিয়া যাইবেন বলিয়া) আশঙ্কা করিতেছি ॥২॥

আচ্ছা, পদ্মাবতী [এখন] কোথায় আছেন?

My sorrow, although I am still suffering from the pain caused by the previous blow (i. e. the death of *Vasavadatta*), has as if abated to-day on getting my beloved wife (Padam*a*vat*i*), full of physical beauty and endowed with virtue. [But] as I have experienced a misery, I apprehend the very same fate (i. e. death) for Padm*a*vat*i* also. 2.

Well, where is Padm*a*vat*i* [now]?

विदूषकः—समुद्दगिहके किल सेज्जात्थिण्णा (क)।

राजा—तेन हि तस्य मार्गम् आदेशय।

विदूषकः—एदु एदु भवं (ख)। (उभौ परिक्रामतः।)

विदूषकः—इदं समुद्दगिहकं। पविसदु भवं (ग)।

राजा—पूर्व्वं प्रविश।

विदूषकः—भो! तह। (प्रविश्य) अविहा! चिट्ठदु चिट्ठदु दाव भवं (घ)।

(क) समुद्रगृहके किल शय्यास्तीर्णा।

(ख) एतु एतु भवान्।

(ग) इदं समुद्रगृहकम्। प्रविशतु भवान्।

(घ) भोः! तथा। अविहा! तिष्ठतु तिष्ठतु तावद् भवान्।

বিদূষক—শুনা গেল, সমুদ্রগৃহে [তাঁহার] শয্যা করা হইয়াছে।

রাজা—তাহা হইলে তাহার পথ দেখাও।

বিদূষক—আসুন, আসুন। (উভয়ে অগ্রসর হইলেন)

বিদূষক—এই সমুদ্রগৃহ। আপনি প্রবেশ করুন।

রাজা—তুমি পূর্ব্বে প্রবেশ কর।

বিদূষক—ভাল, তাই হ'ক। (প্রবেশ করিয়া) সর্ব্বনাশ! আপনি থামুন, থামুন (অর্থাৎ আর অগ্রসর হইবেন না)।

Jester.—I hear, her bed has been spread in the 'Samudra-griha'.

King.—Then show me the way to that.

Jester.—Please come along. (*Both proceed*).

Jester.—Here is 'Samudragriha,' please enter in.

King.—Enter you first.

राजा—किमर्थम् ?

विदूषकः—एसो खु दीवप्पभावसूइदरूवो वसुधातले परिवत्तमाणो अअं काओदरो । (क)

राजा—(प्रविश्यावलोक्य सस्मितम्) अहो सर्पव्यक्तिर्निर्धेयस्य ।

ऋज्वायतां मुखतोरण-लोलमालां
भ्रष्टां क्षितौ त्वमवगच्छसि मूर्ख सर्पम् ।
मन्दानिलेन निशि या परिवर्तमाना
किञ्चित् करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

(क) एष खलु दीपप्रभावसूचितरूपो वसुधातले परिवर्तमानः अयं काकोदरः ।

Jester.—Well. be it so. (*Having entered*). Help! Keep outside, your Honour, keep outside.

রাজা—কি জন্য ?

বিদূষক—এই যে এখানে ভূতলে একটা সাপ চলাফেরা করিতেছে, প্রদীপের আলোকে ইহার আকৃতি দেখা যাইতেছে ।

King.—What for ?

Jester.—Here there is a serpent wriggling along the ground with its body rendered visible by the light of the lamp.

Eng. Equiv. दीपप्रभावसूचितरूप—whose body has been rendered visible by the light of a lamp. परिवर्त्तमान—moving about. काकोदर—serpent. सर्पव्यक्ति—the assumption of a snake. ऋज्वायत—straight and long. मुखतोरण-लोलमाला—the garland that hangs down from the front portal. मन्दानिल—gentle breeze. विचेष्टित—movement.

Prose.—[हे] मूर्ख त्वं क्षितौ भ्रष्टां ऋज्वायतां मुखतोरण-लोलमालां सर्पम् अवगच्छसि, या निशि मन्दानिलेन परिवर्त्तमाना किञ्चित् भुजगस्य विचेष्टितानि करोति ॥३॥

বিদূষকঃ—(নিরূপ্য) সুট্‌ঠু ভবং ভণাদি। ণ হু অঅং কাকোদরো। (প্রবিশ্যাবলোক্য) তত্তহোদী পদুমাবদী ইহ আঅচ্ছিঅ ণিগ্গদা ভবে (ক)।

রাজা—বয়স্য, অনাগতয়া ভবিতব্যম্।

বিদূষকঃ—কহং ভবং জাণাদি (খ)?

(ক) সুষ্ঠু ভবান্ ভণতি। ন খলু অয়ং কাকোদরঃ। তত্রভবতী পদ্মাবতী ইহ আগত্য নির্গতা ভবেত্।

(খ) কথং ভবান্ জানাতি?

রাজা—(প্রবেশ করিয়া, দৃষ্টিপাতপূর্ব্বক ঈষৎ হাস্যের সহিত)—অহো! মূর্খের কি সর্পধারণা। রে মূর্খ! সম্মুখ-তোরণে দোদুল্যমান মালাটী সরল অথচ লম্বা হইয়া ভূতলে ভ্রষ্ট হইয়াছে, ইহাকে তুমি সর্প মনে করিতেছ। রাত্রিকালে মন্দ বায়ুতে ইহা (অর্থাৎ মালাটী) বিকম্পিত হইয়া কিয়ৎপরিমাণে সর্পের গমনপদ্ধতি অনুকরণ করিতেছে॥ ৩॥

King. [*Entering and looking at with a smile*]—Oh! the fool's assumption of a snake.

O fool! you have taken for a serpent the garland that hangs down from the front portal and has fallen on the ground, and straight and long as it is, it, being moved by the gentle breeze at night, imitates to some extent the movements of a serpent. 3.

বিদূষক—(নিরীক্ষণ করিয়া) আপনি ঠিক বলিয়াছেন। এ বাস্তবিকই সর্প নহে! (প্রবেশ করিয়া দৃষ্টিপাত পূর্বক)—মাণ্যা পদ্মাবতী সম্ভবতঃ এখানে আসিয়া চলিয়া গিয়াছেন।

রাজা—বয়স্য, সম্ভবতঃ তিনি এখানে আসেন নাই।

বিদূষক—আপনি কিরূপে জানিলেন?

Jester.—(*Observing closely*).—Your Lordship has righly said. Really it is not a serpent. (*Having entered*

राजा—किमत्र ज्ञेयम् ?

शय्या नावनता तथास्तृतसमा न व्याकुल-प्रच्छदा
न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौषधैः।
रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित् कृता
प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥४॥

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and noticed). Her Ladyship Padmāvatī probably came here and has gone away.

King.—Probably she did not come here, my friend.

Jester—How do you know ?

Eng. Equiv. अवनत—pressed down. आस्तृतसम—spread and even. व्याकुल-प्रच्छद—of which the covering sheet has been creased. क्लिष्ट—stained. शिरोपधान—pillow. शीर्षाभिघातौषध—ointment for head-ache. दृष्टिविलोभन—pleasure of the eyes. रुज्—disease.

Prose.—शय्या न अवनता तथा आस्तृतसमा, न व्याकुलप्रच्छदा [भवति]। अमलं शिरोपधानं हि शीर्षाभिघातौषध : न क्लिष्टम्। रोगे दृष्टिविलोभनं जनयितुं काचित् शोभा न कृता। प्राणी रुजा शयनं प्राप्य न पुनः शीघ्रं स्वयं [तद] मुञ्चति ॥२॥

রাজা—ইহাতে আর জানিবার কি আছে? দেখ, শয্যা অবনত হয় নাই, পূর্ব্বের মতই আস্তৃত এবং সমান রহিয়াছে, বিছানার চাদরটী কোথাও স্থানচ্যুত হয় নাই। মাথাধরার ঔষধে পরিষ্কার বালিশটীতে কোনও দাগ লাগে নাই। রোগকালে চক্ষু আকৃষ্ট করিবার জন্য কোনওরূপ সাজসজ্জা করা হয় নাই। প্রাণী রোগবশতঃ একবার শয্যায় গিয়া, পুনরায় তাহা শীঘ্র নিজে ত্যাগ করে না ॥ ৪ ॥

King.—What is to be known here? Look,—the bed has not been pressed down, it remains spread and even as before, and its covering sheet has not been creased. The clean pillow for the head has not been

विदूषकः—तेण हि इमस्सिं सय्याए मुहुत्तअं उवविसिअ तत्तहोदिं पडिवालेदु भवं (क)।

राजा—बाढम्। (उपविश्य) वयस्य! निद्रा मां बाधते। कथ्यतां काचित् कथा।

विदूषकः—अहं कहइस्सं। हों त्ति करेदु अत्तभवं (ख)।

राजा—बाढम्।

(क) तेन हि अस्यां शय्यायां मुहूर्तकम् उपविश्य तत्रभवतीं प्रतिपालयतु भवान्।

(ख) अहं कथयिष्यामि। हूं इति करोतु अत्रभवान्।

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stained with medicines for headache. No decoration has been made for diverting the eyes during illness. A person does not quickly leave, of his own accord, the bed that he takes, on account of his illness. 4.

Eng. Equiv. हूं इति—a response by uttering '*hum*'

उदकस्नान—a bathing pool.

বিদূষক—তাহা হইলে এই শয্যায় উপবেশন করিয়া আপনি কিছুক্ষণ মাতা পদ্মাবতীর জন্য অপেক্ষা করুন।

রাজা—তাহাই হউক। (উপবেশন করিয়া)—বয়স্য, আমাকে নিদ্রায় অভিভূত করিতেছে। তুমি গল্প বল।

বিদূষক—আমি বলিব। আপনি 'হুঁ' দিবেন।

রাজা—আচ্ছা।

Jester—Then, please, take your seat on this bed and wait for a moment for her Ladyship.

King.—Be it so. (*Having taken his seat*)—Sleep overpowers me, my friend. Please tell me a story.

Jester.—I shall tell you. [But] you should respond by uttering '*hum*'.

विदूषकः—अत्थि णअरी उज्जइणी णाम। तहिं अहिअ-रमणीआणि उदअ-ण्हाणाणि वत्तन्ति किल (क)।

राजा—कथमुज्जयिनी नाम !

विदूषकः—जइ अणभिप्पेदा एसा कहा, अण्णं कहइस्सं (ख)।

राजा—वयस्य ! न खलु नाभिप्रेतैषा कथा। किन्तु,

स्मराम्यवन्त्याधिपतेः सुतायाः
प्रस्थानकाले स्वजनं स्मरन्त्याः।

(क) अस्ति नगरी उज्जयिनी नाम। तत्र अधिक-रमणीयानि उदकस्नानानि वर्तन्ते किल।

(ख) यद्यनभिप्रेता एषा कथा, अन्यां कथयिष्यामि।

বিদূষক—উজ্জয়িনী নামে একটী নগরী আছে, সেখানে অনেকগুলি অত্যন্ত রমণীয় স্নানের ঘাট আছে।

রাজা—কি! উজ্জয়িনী ?

বিদূষক—যদি এই গল্প আপনার অভিপ্রেত না হয়, আমি অন্য গল্প বলি।

Jester.—There is a city named Ujjayinī. In it there are many very charming bathing pools.

King.—What ! Ujjayinī ?

Jester.—If you do not like this story, I shall relate another.

Eng. Equiv. अनभिप्रेत—not liked. नयनान्तलग्न—sticking to the corners of the eyes. उपदेश—instruction [in playing on the lute]. कराकोण—from which the plectrum of the

बाष्पं प्रवृत्तं नयनान्तलग्नं
स्नेहान्ममैवोरसि पातयन्त्या ॥५॥

अपिच,

बह्वशोऽप्युपदेशेषु यया मामीक्षमाणया ।
हस्तेन स्रस्तकोणेन कृतमाकाशवादितम् ॥ ६ ॥

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lute dropped down. आकाशवादितम्—movement of the hand through the air, in the manner of playing on an instrument.

Prose.—अवन्त्याधिपतेः सुतायाः प्रस्थानकाले स्वजनं स्मरन्त्याः, स्नेहात् नयनान्तलग्नं प्रवृत्तं बाष्पं मम एव उरसि पातयन्त्याः [अहं] स्मरामि ॥५॥

उपदेशेषु माम् ईक्षमाणया यया स्रस्तकोणेन हस्तेन बहुशः अपि आकाशवादितं कृतम् ॥६॥

রাজা—বয়স্য, এই গল্প যে অভিপ্রেত নহে, তাহা নয়। কিন্তু,—

অবন্তিরাজের কন্যা [উজ্জয়িনী হইতে] প্রস্থান কালে স্বজনবর্গকে স্মরণ করিয়া, স্নেহবশতঃ তাঁহার নয়নপ্রান্তস্থিত বাষ্প বিগলিত হইতে থাকিলে, আমারই বক্ষঃস্থলে যখন তাহা (অর্থাৎ বাষ্প) বর্ষণ করিতেছিলেন, তদবস্থ তাঁহাকে আমার মনে পড়িতেছে ॥ ৫ ॥

আর,

[বীণা বাদনে] শিক্ষাদান কালে যিনি আমাকে দেখিতে দেখিতে, হস্তের ছড় পড়িয়া গেলে, সেই হস্তের দ্বারা অনেক সময়েই কেবল আকাশে বাজাইয়া যাইতেন ॥ ৬ ॥

King.—My friend, it is really not that I do not like this story. But,—I [am led to] remember the daughter of the King of Avanti, who, at the time of departure [with me from Ujjayinī] was remembering her own relatives and was shedding, out of love, even on my breast the drops of tears that had stuck to the corners of her eyes and were flowing down. 5.

विदूषकः—भोदु, अण्णं कहइस्सं। अत्थि णअरं ब्रह्मदत्तं णाम। तहिं किल राजा कंपिल्लो णाम (क)।

राजा—किमिति किमिति ?

विदूषकः—(पुनस्तदेव पठति।)

राजा—मूर्ख ! राजा ब्रह्मदत्तः, नगरं काम्पिल्यमित्यभिधीयताम्।

(क) भवतु, अन्यां कथयिष्यामि। अस्ति नगरं ब्रह्मदत्तं नाम। तत्र किल राजा काम्पिल्यो नाम।

Moreover,

In times of instruction [in playing on the lute] she would look at me and the plectrum of the lute having dropped down from her hands, she would many a time play on the air. 6.

বিদূষক—আচ্ছা, অন্য গল্প বলিতেছি। ব্রহ্মদত্ত নামে একটী নগর আছে। সেখানে কাম্পিল্য নামে একজন রাজা ছিলেন।

রাজা—কি বলিলে, কি বলিলে ?

বিদূষক—(পুনরায় তাহাই বলিল)।

রাজা—মূর্খ, বল যে রাজা ব্রহ্মদত্ত, [আর] নগর কাম্পিল্য।

Jester—Well, I shall relate another story. There is a city named Brahmadatta. In it, there was a king named Kāmpilya.

King.—What, do yo say ?

Jester.—(*Repeats the same*).

King.—O fool, rather say, 'Brahmadatta is the King and the city is Kámpilya.'

विदूषकः—किं राजा ब्रह्मदत्तो, णअरं कंपिल्लं (क) ?

राजा—एवमेतत्।

विदूषकः—तेन हि मुहुत्तअं पडिवालेदु भवं जाव ओट्ठगअं करिस्सं। राजा ब्रह्मदत्तो, णअरं कंपिल्लं। (इति बहुशस्तदेव पठित्वा)—इदाणिं सुणादु भवं। अयि सुत्तो अत्तभवं। अदिसीदला इअं वेला। अत्तणो पावरअं गण्हिअ आअमिस्सं (निष्क्रान्तः।)

(क) किं राजा ब्रह्मदत्तः, नगरं काम्पिल्यम्?

(ख) तेन हि मुहूर्तकं प्रतिपालयतु भवान्, यावद् ओष्टगतं करिष्यामि। राजा ब्रह्मदत्तः नगरं काम्पिल्यम्। इदानीं शृणोतु भवान्। अयि सुप्तः अत्रभवान्। अतिशीतला इयं वेला। आत्मनः प्रावारकं गृहीत्वा आगमिष्यामि।

বিদূষক—কি, রাজা ব্রহ্মদত্ত, [আর] নগর কাম্পিল্য ?

রাজা—হাঁ, তাই।

বিদূষক—তাহা হইলে আপনি মুহূর্ত্ত অপেক্ষা করুন, আমি ইহা ওষ্ঠগত (অর্থাৎ মুখস্থ) করিয়া লই। রাজা ব্রহ্মদত্ত, নগর কাম্পিল্য (অনেকবার ইহা পড়িয়া)—এখন আপনি শ্রবণ করুন। আরে, ইনি যে ঘুমাইয়া পড়িলেন। এ সময়টা বড়ই ঠাণ্ডা। যাই নিজের গায়ের কাপড়টা লইয়া আসি। (প্রস্থান)।

Jester—Beg your pardon. Is Brahmadatta the king and Kámpilya the city ?

King.—Just so.

Jester. · Then, please wait for a moment till I make it ready at the end of my lips (i. e. I commit it to memory). – The king is Brahmadatta, and the city

(ततः प्रविशति वासवदत्ता आवन्तिकावेषेण चेटी च)

चेटी—एदु एदु अय्या। दिढं खु भट्टिदारिआ सीसवेदणाए दुक्खाविदा (क)।

वासवदत्ता—हद्धि, कहिं सअणीअं रइदं पदुमावदीए (ख) ?

चेटी—समुद्द गिहके किल सेज्जात्थिषणा (ग)।

वासवदत्ता—तेण हि अग्गदो याहि (घ)।

(उभे परिक्रामतः)

(क) एतु एतु आर्य्या। दृढ़ं खलु भर्त्तृदारिका शीर्षवेदनया दुःखिता।
(ख) हा धिक् कुत्र शयनीयं रचितं पद्मावत्याः ?
(ग) समुद्रगृहके किल शय्यास्तीर्णा।
(घ) तेन हि अग्रतो याहि।

Kampilya. (*He repeats the same many times*). Now please hear. Oh! His Lordship is asleep. It is very cold now. I shall fetch my wrapper. (*Exit*).

(তদনন্তর আবন্তিকাবেশে বাসবদত্তার এবং একজন চেটীর প্রবেশ।)

চেটী—আর্য্যা, আসুন আসুন। রাজপুত্রী মাথা ধরায় বড়ই কষ্ট পাইতেছেন।

বাসব—হা ধিক্! পদ্মাবতীর শয্যা কোথায় রচিত হইয়াছে ?

চেটী—শুনিলাম, সমুদ্রগৃহে শয্যা রচিত হইয়াছে।

বাসব—তাহা হইলে আগে আগে চল।

(উভয়ে অগ্রসর হইলেন।)

(*Then enter Vāsavadattā in the guise of a lady of Avanti and a maid.*)

Maid.—Please come, madam. The princess is indeed severely afflicted with a head-ache.

चेटी—इदं समुद्दगिहकं। पविसदु अय्या। जाव अहं वि सीसाणुलेवणं तुवारेमि। (निष्क्रान्ता।)

वासवदत्ता—अहो! अकरुणा खु इस्सरा मे। विरह-पय्युस्सुअस्स अय्यउत्तस्स विस्समत्थाणभूदा इअं वि णाम पदुमावदी अस्सत्था जादा। जाव पविसामि। (प्रविश्यावलोक्य)—अहो परिजणस्स पमादो। अस्सत्थं पदुमावदिं केवलं

(क) इदं समुद्रगृहकम्। प्रविशतु आर्या। यावद् अहमपि शीर्षानुलेपनं त्वरयामि।

Vasava.—Alas! Where has the bed been spread for Padmāvati?

Maid.—Her bed has been spread in the 'Samudra-griha', I hear.

Vasava.—Then proceed in the front.

(*Both proceed*).

Eng. Equiv. अकरुण—merciless. विरहपर्य्युत्सुक—distressed by the pangs of separation. विश्रमस्थानभूत—who has become the source of consolation. अस्वस्थ—ill. प्रमाद—carelessness. दीपसहाय—one having a lamp as the only companion. अवसुप्त—asleep. प्रह्लादित—highly delighted. अविच्छिन्न-सुखनिःश्वास—one having uninterrupted easy breathing. निवृत्त-रोग—cured of disease. एकदेशसंविभागता—the state of one's occupying one portion only.

চেটী—এই যে সমুদ্রগৃহ, প্রবেশ করুন। আমি শীঘ্র করিয়া মাথাধরার ঔষধ লইয়া আসি। (প্রস্থান)।

Maid—This is the '*Samudra-griha*' ; please enter in, madam. And I, too, shall quickly fetch the ointment for her head (*Exit*).

দীবসহাঅং করিঅ পরিত্তজদি। ইঅং পদুমাবদী ওসুত্তা। জাব উববিসামি। অহবা অণ্ণাসণপরিগ্গহেণ অপ্পো বিঅ সিণেহো পডিভাদি। তা ইমস্সিং সঅণাএ উববিসামি। (উপবিশ্য) কিং ণ্ণু হু এদাএ সহ উববিসন্তীএ অজ্জ পল্হাদিদং বিঅ মে হিঅঅং। দিট্ঠিআ অবিচ্ছিণ্ণ-সুহণিস্সাসা। ণিব্বুত্তরোআএ হোদব্বং। অহবা একদেস সংবিভাঅদাএ সঅণীঅস্স সূএদি আলিঙ্গেহি ত্তি। জাব সইস্সং। (শয়নং নাটয়তি।) (ক)

(ক) অহো অকরুণাঃ খলু ঈশ্বরা মে। বিরহপর্য্যুৎসুকস্য আর্য্যপুত্রস্য বিশ্রম-স্থানভূতা ইয়মপি নাম পদ্মাবতী অস্বস্থা জাতা। যাবৎ প্রবিশামি। অহো পরিজনস্য প্রমাদঃ। অস্বস্থাং পদ্মাবতীং কেবলং দীপসহায়াং কৃত্বা পরিত্যজতি। ইয়ং পদ্মাবতী অবসুপ্তা। যাবদ্ উপবিশামি। অথবা অন্যাসনপরিগ্রহেণ অল্প ইব স্নেহঃ প্রতিভাতি। তদস্যাং শয্যায়াম্ উপবিশামি। কিং নু খলু এতয়া সহ উপবিশন্ত্যা অদ্যাপ্রহ্লাদিতম্ ইব মে হৃদয়ম্। দিষ্ট্যা অবিচ্ছিন্নসুখনিঃশ্বাসা। নিবৃত্তরোগয়া ভবিতব্যম্। অথবা একদেশসংবিভাগতয়া শয়নীয়স্য সূচয়তি নাম আলিঙ্গেতি। যাবৎ শয়িষ্যে।

বাসবদত্তা—হায়, দেবতারা আমার প্রতি বাস্তবিকই নির্দ্দয়। বিরহ-পর্য্যুৎসুক আর্য্যপুত্রের একমাত্র শান্তিস্থল এই পদ্মাবতীও অসুস্থ হইয়া পড়িল। যাক্, আমি প্রবেশ করি। (প্রবেশ করিয়া দৃষ্টিপাত করতঃ) —হায়! পরিজনদিগের কি অসাবধানতা! অসুস্থ পদ্মাবতীকে কেবলমাত্র একটী প্রদীপসহায় করিয়া রাখিয়া চলিয়া গিয়াছে। এই যে পদ্মাবতী ঘুমাইয়া আছে। তবে উপবেশন করি। অথবা ভিন্ন আসনে বসিলে বোধ হইবে, যেন আমার স্নেহ অল্প। অতএব এই শয্যাতেই উপবেশন করি। (উপবেশন করিয়া)—একি! ইহার সঙ্গে একত্র উপবেশন করিলে আজ যেন আমার হৃদয় আনন্দিত হইতেছে। সৌভাগ্যক্রমে ইহার নিঃশ্বাস অবিচ্ছিন্ন এবং সহজভাবে বহিতেছে। সম্ভবতঃ ইহার অসুখ ছাড়িয়া গিয়াছে। অথবা, শয্যার একপার্শ্বে শুইয়া থাকিয়া এ আমাকে আলিঙ্গন করিতে ইঙ্গিত করিতেছে। আচ্ছা, আমি শয়ন করিতেছি। (শয়নের অভিনয় করিলেন।)

राजा—(स्वप्नायते ।) हा वासवदत्ते !

वासवदत्ता—(सहसोत्थाय) हं अय्यउत्तो, ण हु पदुमावदी । किं णु खु दिट्ठम्हि । महन्तो खु अय्य-जोअन्धरायणस्स पडिण्णाह्यारो मम दंसणेण णिप्फलो संवुत्तो । (क)

(क) हम् आर्य्यपुत्रः, न खलु पद्मावती । किं नु खलु दृष्टास्मि । महान् खलु आर्य-यौगन्धरायणस्य प्रतिज्ञाभारो मम दर्शनेन निष्फलः संवृत्तः ।

Vasava.—Oh ! The gods are merciless to me. This Padmavati, too, who became the only source of consolation to my beloved husband, distressed by the pangs of separation, has fallen ill. However, I shall enter in. (*Entering and looking around*)—Oh, the carelessness of the attendants ! They have left Padmavati with only a lamp as her companion, although she has been ill. Here Padmavati is asleep. However, I shall sit down. Or, my affection will appear to be less if I occupy a separate seat. So, I shall sit down on this bed. (*Having sat down*)—What is this that my heart is now highly delighted as it were, as I have sat down beside her. Fortunately she has an un-interrupted easy breathing. Probably she has been cured of her disease. Or, by occupying only a portion of the bed, she hints at my embracing her. Well, I shall lie down. (*She gesticulates lying down*).

Eng. Equiv. स्वप्नायते—talks in the dream. प्रतिज्ञाभार—an important vow. प्रतिवचन—reply.

রাজা—(স্বপ্নাবস্থায় বলিলেন)—হা বাসবদত্তা !

বাসব (সহসা উত্থান করিয়া)—এঁ্যা, আর্য্যপুত্র, পদ্মাবতী নহে ! আমাকে কি দেখিয়া ফেলিলেন ? আর্য্যযৌগন্ধরায়ণের বিপুল প্রতিজ্ঞাভার (অর্থাৎ বৎসরাজের রাজ্যোদ্ধারের সঙ্কল্প) আমার দর্শনে নিষ্ফল হইয়া গেল!

राजा—हा अवन्तिराजपुत्रि !

वासवदत्ता—दिट्ठिआ सिविणाअदि क्खु अय्यउत्तो। णत्थ एत्थ कोच्चि जणो। जाव मुहुत्तअं चिट्ठिअ दिट्ठिं हिअअं च तोसेमि (क)।

राजा—हा प्रिये ! हा प्रियशिष्ये ! देहि मे प्रतिवचनम्।

वासवदत्ता—आलवामि भट्टा ! आलवामि (ख)।

(क) दिष्ट्या स्वप्नायते खलु आर्यपुत्रः। नात्र कश्चिज्जनः। यावत् मुहूर्तकं स्थित्वा दृष्टिं हृदयं च तोषयामि।

(ख) आलपामि भर्तः ! आलपामि।

King.—(*Talks in his dream*)—O Vasavadatta !

Vasava.—(*Having got up abruptly*)—Oh ! it is my beloved husband. It is not Padmavati. Have I been observed ? Then the momentous vow of the revered Yaugandharayana has indeed become futile at my sight.

রাজা—হা অবন্তিরাজ-পুত্রি !

বাসব—সৌভাগ্যবশতঃ আর্য্যপুত্র স্বপ্নে কথা বলিতেছেন। এখানে অন্ত কেহ নাই। অতএব মুহূর্ত্তকাল [এখানে] থাকিয়া চক্ষু এবং হৃদয়কে পরিতৃপ্ত করি।

রাজা—হা প্রিয়ে ! হা প্রিয়শিষ্যে ! আমার কথার উত্তর দাও।

বাসব—কথা বলিতেছি, স্বামিন্, কথা বলিতেছি।

King.—O princess of Avanti !

Vasava.—Fortunately my beloved is talking in a dream. There is no one here. So, I shall wait for a moment and gratify my eyes and heart.

King.—O my beloved ! O my favourite pupil ! respond to my call.

Vasava.—I am speaking, dear husband, I am speaking.

राजा—किं कुपितासि ?

वासवदत्ता—ण हि णहि, दुक्खिदम्हि (क)।

राजा—यद्यकुपिता, किमर्थं नालङ्कृतासि।

वासवदत्ता—इदो वरं किं (ख) ?

राजा—किं विरचिकां * स्मरसि ?

वासवदत्ता—(सरोषम्) आ अवेहि, इहावि विरचिआ (ग)।

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* For विरचिका, some read विरचिता।

(क) न हि न हि, दुःखितास्मि ?

(ख) इतः परं किम्।

(ग) आः अपेहि, इहापि विरचिका !

Eng. Equiv. अलंकृता—decorated with ornaments. विरचिका—the name of a lady-love of Udayana.

রাজা—তুমি কি কুপিত হইয়াছ ?

বাসব—না গো না। আমি দুঃখিতা হইয়াছি।

রাজা—যদি কুপিত না হইয়া থাক, তবে অলঙ্কার পরিধান কর নাই কেন ?

বাসব—ইহা (অর্থাৎ দুঃখ) ভিন্ন আর কি [কারণ] ?

রাজা—তোমার কি বিরচিকার কথা মনে পড়িয়াছে ?

বাসব—(সক্রোধে)—আঃ! যাও। এখানেও বিরচিকা!

King.—Are you angry ?

Vasava.—O no, O no. I am so unhappy.

King.—If you are not angry, then why have you laid aside your ornaments ?

Vāsava.—What else than this (i.e. my unhappiness) ?

King.—Are you thinking of Virachika ?

Vasava (*Angrily.*)—Ah! Away. Even here [your] Virachika ?

राजा—तेन हि विरचिकार्थं भवतीं प्रसादयामि। (हस्तौ प्रसारयति।)

वासवदत्ता—चिरं ठिदम्हि। को वि मं पेक्खे! ता गमिस्सं। अहवा, सय्यापलम्बिअं अय्यउत्तस्स हत्थं सअणीए आरोविअ गमिस्सं (क)। (तथा कृत्वा निष्क्रान्ता।)

राजा—(सहसोत्थाय) वासवदत्ते! तिष्ठ तिष्ठ। हा धिक्।

निष्क्रामन् सम्भ्रमेणाहं द्वारपक्षेण ताडितः।
ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥७॥

(क) चिरं स्थितास्मि। कोऽपि मां पश्येत्। तद् गमिष्यामि। अथवा, शय्याप्रलम्बितम् आर्यपुत्रस्य हस्तं शयनीये आरोप्य गमिष्यामि।

রাজা—তবে বিরচিকার নাম করিয়াছি, এজন্য আমি তোমাকে অনুনয় করিতেছি। (হস্তদ্বয় প্রসারিত করিলেন)।

বাসব—[এখানে] অনেকক্ষণ আছি। যদি কেহ আমাকে দেখিতে পায়? অতএব চলিয়া যাই। অথবা, আর্য্যপুত্রের হস্তখানি শয্যা হইতে ঝুলিয়া পড়িয়াছে, ইহা শয্যার উপর তুলিয়া দিয়া চলিয়া যাইব।

King.—Then I must beg your pardon for [mentioning] Virachika. (*He stretches out his hands*).

Vasava.—I have stayed long. Some one may see me. So I shall go away. Or, I shall place on the bed the hand of my beloved husband, that has been hanging down from the bed, and then shall go away.

Eng. Equiv. शय्याप्रलम्बित—hanging down from the bed. निष्क्रामन्—going out. सम्भ्रम—haste. द्वारपक्ष—a panel of the door. ताडित—obstructed. व्यक्त—clearly. भूतार्थ—a real fact.

Prose.—सम्भ्रमेण निष्क्रामन् अहं द्वारपक्षेण ताडितः। ततः अयं मनोरथः भूतार्थः [न वा इति] व्यक्तं न जानामि ॥७॥

(प्रविश्य)

विदूषकः—अह्ह पडिवुद्धो अत्तभवं (क)।

राजा—वयस्य, प्रियमावेदये, धरते खलु वासवदत्ता।

विदूषकः—अविहा वासवदत्ता! कहिं वासवदत्ता। चिरा खु उवरदा वासवदत्ता (ख)।

(क) अयि प्रतिबुद्धः अत्रभवान्।

(ख) अविहा वासवदत्ता! क्व वासवदत्ता? चिरात् खलु उपरता वासवदत्ता।

(সেইরূপ করিয়া নিষ্ক্রান্ত হইলেন)।

রাজা (সহসা উঠিয়া)—বাসবদত্তে, দাঁড়াও, দাঁড়াও। হায় ধিক্!

আমি ব্যস্ততাবশতঃ বাহির হইতে যাইয়া দ্বারের কপাটে বাধাপ্রাপ্ত হইয়াছি। এজন্ত স্পষ্টতঃ বুঝিতে পারিলাম না, [আমার] এই মনোরথ প্রকৃতবস্তুতে পরিণত হইল কি না॥ ৭॥

(*She does so and then goes away.*)

King (*getting up abruptly*)—O V*á*savadatt*a* wait, wait. Alas!

While going out in haste, I have run against a panel of the door. So I cannot clearly understand whether my desire has turned into a reality. 7.

(প্রবেশ করিয়া)

বিদূষক—এই যে আপনি জাগরিত হইয়াছেন।

রাজা—বয়স্য, সুসংবাদ বলিতেছি। বাসবদত্তা ঠিক জীবিত আছেন।

বিদূষক—হায় বাসবদত্তা! কোথায় বাসবদত্তা? তিনি অনেক পূর্ব্বে মরিয়া গিয়াছেন!

(*Entering*)

Jester.—Oh, your Lordship is awake.

King.—A good news, my friend. V*á*savadatt*a* is indeed alive.

राजा—वयस्य, मा मैवं

शय्यायामवसुप्तं मां बोधयित्वा सखे गता ।
दग्धेति ब्रुवता पूर्वं वञ्चितोऽस्मि रुमण्वता ॥८॥

विदूषकः—अविहा असम्भावणीअं एदं * । आ, उदअण्हाण-सङ्कित्तणेण तत्तहोदि चिन्तअन्तेण सा सिविणे दिट्ठा भवे (क) ।

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* Some add a न here, In that case a comma is to be put after असम्भावनीयम् ।

(क) अविहा असम्भावनीयमेतत् । आ, उदकस्नान-सङ्कीर्त्तनेन तत्रभवतीं चिन्तयता सा स्वप्ने दृष्टा भवेत् ।

Jester.—Alas Vasavadatta ! Where is Vasavadatta ? Vasavadatta is really dead long ago.

Eng. Equiv. धरते—is alive. बोधयित्वा—having caused to wake up.

Prose.—सखे शय्यायाम् अवसुप्तं बोधयित्वा [सा] गता । [सा] दग्धा इति ब्रुवता रुमण्वता [अहं] पूर्व्वं वञ्चितः अस्मि ॥८॥

রাজা—বয়স্য, না, না, তাহা নহে—

সখে, আমি শয্যায় নিদ্রিত ছিলাম, তিনি আমাকে জাগরিত করিয়া চলিয়া গেলেন। পূর্ব্বে 'তিনি দগ্ধ হইয়াছেন' এই কথা বলিয়া রুমণ্বান্ আমাকে বঞ্চিত করিয়াছেন ॥ ৮ ॥

বিদূষক—হায় ! ইহা অসম্ভব। হাঁ, স্নানঘাটের নাম উল্লেখ করা অবধি আপনি মাস্তা বাসবদত্তাকে চিন্তা করায়, তাঁহাকে স্বপ্নে দেখিয়া থাকিবেন।

King.—O no. It is not so, my friend. Dear friend, she woke me up when I was asleep on the bed [and

राजा—एवम्! मया स्वप्नो दृष्टः ?

यदि तावदयं स्वप्नो धन्यमप्रतिबोधनम्।

अथायं विभ्रमो वा स्याद् विभ्रमो ह्यस्तु मे चिरम् ॥८॥

विदूषकः—भो! वयस्य, एदस्सिं णअरे अवन्तिसुन्दरी-णाम जक्खिणी पडिवसदि। सा तुए दिट्ठा भवे (क)!

(क) भो वयस्य! एतस्मिन् नगरे अवन्तिसुन्दरी नाम यक्षिणी प्रतिवसति। सा त्वया दृष्टा भवेत्।

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then] she went away. I was previously deceived by Rumanwan who said that she had been burnt [dead]. 8.

Jester.—Alas ! it is impossible. Since I mentioned the bathing ghats, you have been thinking of her Ladyship, [so] you have probably seen her in a dream.

Eng. Equiv असम्भावनीय—impossible. उदकस्नान-सङ्कीर्तन—mention of the bathing ghats. अप्रतिबोधनम्—the state of remaining unawake. विभ्रम—illusion.

Prose.—अयं तावत् यदि स्वप्नः [भवेत् तदा] अप्रतिबोधनं धन्यम्। अथ अयं वा [यदि] विभ्रमः स्यात्, [तदा] मे विभ्रमः चिरं हि अस्तु ॥८॥

রাজা—তাই কি! আমি স্বপ্ন দেখিয়াছি?

যদি ইহা স্বপ্ন হয়, তবে জাগরিত না হওয়াই ধন্য। আর, ইহা যদি ভ্রান্তি হয়, তবে আমার সেই ভ্রান্তিই চিরকাল থাকুক ॥ ৯ ॥

বিদূষক—হে বয়স্য, এই নগরে অবন্তিসুন্দরী নামে একটী যক্ষিণী বাস করে। আপনি সম্ভবতঃ তাহাকে দেখিয়া থাকিবেন।

King—Is it so ! Have I dreamt a dream ?

If this be a dream, then blessed is the state of remaining unawake. And if this be an illusion, then let my illusion continue for ever. 9.

राजा—न न,

स्वप्नेस्यान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।
चारित्रमपि रक्षन्त्या दृष्टं दीर्घालकं मुखम् ॥१०॥

अपि च वयस्य ! पश्य पश्य,

योऽयं सन्त्रस्तया देव्या तया बाहुर्निपीडितः ।
स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥११॥

Eng. Equiv. यक्षिणी—a female Yaksha; a fairy. विबुद्ध—awake. नेत्रविप्रोषिताञ्जन—the eyes of which were devoid of collyrium. चारित्र—purity of character. दीर्घालक—having long [loose] hair. निपीड़ित—pressed. उत्पन्नसंस्पर्श—that got a touch. रोमहर्ष—horripilation; a thrill of joy. अनर्थ—a useles thing.

Prose.—स्वप्नस्य अन्ते विबुद्धेन [मया] चारित्रम् अपि रक्षन्त्याः [तस्याः] नेत्रविप्रोषिताञ्जनं दीर्घालकं मुखं दृष्टम् ॥१०॥

सन्त्रस्तया तया देव्या निपीड़ितः यः अयं बाहुः स्वप्ने अपि उत्पन्नसंस्पर्शः [सन्] रोमहर्षं न मुञ्चति ॥११॥

Jester.—My friend, there lives a female Yaksha named Avantisundarí (lit. the *belle* of *Avanti*) in this city. Perhaps you have seen her.

রাজা—না, না।

স্বপ্নান্তে জাগরিত হইয়া আমি তাঁহার মুখ দেখিয়াছি, যাহাতে নয়নদ্বয় কজ্জলবিহীন এবং কেশরাশি দীর্ঘ ছিল। তিনি [শুধু জীবন নহে, তাঁহার] চরিত্রকেও রক্ষা করিতেছেন। ১০ ॥

অপিচ, বয়স্য ! দেখ, দেখ—

সেই দেবী সন্ত্রস্ত হইয়া আমার যে বাহুকে ধারণ করিয়াছিলেন, এই সেই বাহু, যদিও নিদ্রাকালে স্পর্শপ্রাপ্ত, তথাপি রোমাঞ্চ পরিত্যাগ করিতেছে না। ১১ ॥

विदूषकः—मा दाणिं भवं अणत्थं चिन्तिअ। एदु एदु भवं चउस्सालं पविसाम्हो (क)।

(प्रविश्य)

काञ्चुकीयः—जयत्वार्यपुत्रः। अस्माकं महाराजो दर्शको भवन्तमाह—एष खलु भवतोऽमात्यो रुमण्वान् महता बलसमुदयेनोपयातः खल्वारुणिमभिघातयितुम्। तथा हस्त्यश्वरथपदातीनि मामकानि विजयाङ्गानि सन्नद्धानि। तदुत्तिष्ठतु भवान्। अपि च,

(क) मा इदानीं भवान् अनर्थं चिन्तयित्वा। एतु एतु भवान्, चतुःशालं प्रविशावः।

King—No, no.

At the end of the dream, when I awoke, I saw her face in which the eyes were devoid of collyrium and the hair were [loose and] long ; and she was even preserving the purity of character. 10.

Moreover, see, my friend, see—

This very arm, that was pressed by the agitated queen and got her touch even in sleep, does not give up its horripilation. 11.

বিদূষক—আপনি এখন নিরর্থক চিন্তা করিবেন না। আসুন, আপনি আসুন। আমরা চতুঃশালে প্রবেশ করি।

(প্রবেশ করিয়া)

কাঞ্চুকীয়—আর্য্যপুত্রের জয় হউক। আমাদের মহারাজ দর্শক আপনাকে বলিতেছেন "আপনার অমাত্য রুমণ্বান্ আরুণিকে উচ্ছেদ করিতে প্রবল সৈন্যসমুদায় লইয়া আসিয়া উপস্থিত হইয়াছেন। আর আমারও নিজ হস্তী, অশ্ব, রথ ও পদাতি প্রভৃতি বিজয়াঙ্গ সজ্জিত হইয়াছে। অতএব আপনি এখন উত্থান করুণ। আরও,

भिन्नास्ते रिपवो भवद्गुणरताः पौराः समाश्वासिताः
पार्ष्णी यापि भवत्प्रयाणसमये तस्या विधानं कृतम् ।
यद्यत् साध्यमरिप्रमाथजननं तत्तन्मयानुष्ठितं
तीर्णा चापि बलैर्नदी त्रिपथगा वत्साश्च हस्ते तव ॥१२॥

Jester.—Now you need not think of useless things. Please come. Let us enter into the inner courtyard.

(*Entering*)

Chamberlain.—Victory to your Lordship. Our great King Darśaka informs you—"Here is your minister Rumanvan come with a vast army in order to destroy A'runi. Besides, the requisites of victory such as elephants, horses, chariots and infantry belonging to me have been made ready. So you should arise. Moreover—

Eng. Equiv. बलसमुदय—army. आरुणि—[an enemy of Udayana.] मामक—belong to me. विजयाङ्ग—requirements of victory. सन्नद्ध—made ready. भिन्न—divided. भवद्गुणरत—devoted on account of your virtue. पार्ष्णी—the rear of the army. विधान—arrangement. साध्य—required to be done. अरिप्रमाथजनन—that causes the destruction of the enemy. तीर्ण—crossed. त्रिपथगा—three-streamed. वत्स—the land of the Vatsas.

Prose.—ते [i. e. तव] रिपवः भिन्नाः भवद्गुणरताः पौराः समाश्वासिता भवत्प्रयाणसमये या अपि पार्ष्णी तस्याः विधानं कृतम्, यत् यत् अरिप्रमाथजननं साध्यं तत् मया अनुष्ठितं, बलैः च अपि त्रिपथगा नदी तीर्णा, वत्साः च तव हस्ते [वर्तन्ते] ॥१२॥

আপনার শত্রুগণ [পরস্পর] ভিন্ন হইয়াছে, আপনার গুণবশতঃ অনুরক্ত পৌরগণ সমাশ্বাসিত হইয়াছে। আপনার যুদ্ধযাত্রাকালে সেনার

राजा— (उत्थाय) बाढम्। अयमिदानीम्—

उपेत्य नागेन्द्रतुरङ्गतीर्णं तमारुणिं दारुणकर्मदक्षम्।
विकीर्णबाणोग्रतरङ्गभङ्गे महार्णवाभे युधि नाशयामि ॥१२॥

(निष्क्रान्ताः सर्वे।)

इति पञ्चमोऽङ्कः।

পশ্চাৎভাগ সুরক্ষিত করিবার বন্দোবস্ত করা হইয়াছে, শত্রুধ্বংসকল্পে যাহা যাহা করিতে হইবে, তাহা তাহা আমি করিয়াছি। এদিকে সেনাও গঙ্গা নদী পার হইয়াছে, বৎসদেশও আপনার করায়ত্ত" ॥ ১২ ॥

Your enemies have been divided and confidence restored among the citizens who are loyal to you on account of your virtues ; arrangements have been made for the rear of the army during your march ; whatever is required [to be done] for the destruction of the enemy has been done by me. The army has crossed the river Ganges, and the land of Vatsa is [going to be] in your hands. 12.

Eng. Equiv. नागेन्द्रतुरङ्गतीर्ण—of which the huge elephants and horses are like boats. दारुणकर्मदक्ष—adept in heinous deeds. विकीर्णबाणोग्रतरङ्गभङ्ग—of which the arrows discharged in showers are the fierce tossing of the waves. महार्णवाभ—appearing like a vast ocean.

Prose.—(अयम् इदानीम्) [अहम्], उपेत्य नागेन्द्र-तुरङ्गतीर्णे विकीर्ण-बाणोग्रतरङ्गभङ्गे महार्णवाभे युधि तं दारुणकर्मदक्षम् आरुणिं नाशयामि ॥१२॥

রাজা (উত্থিত হইয়া)—তাহাই হইবে। এই যে আমি এখন অগ্রসর হইয়া—

সুবৃহৎ হস্তী এবং অশ্বসমূহ দ্বারা (যাহা উত্তরণীয়), অজস্র বিমুক্ত বাণসমূহ যাহার প্রচণ্ড তরঙ্গভঙ্গ, তাদৃশ মহাসমুদ্র সমান যুদ্ধে, দারুণ কর্ম্মদক্ষ সেই আরুণিকে বিনাশ করিব ॥ ১৩ ॥

(সকলে নিষ্ক্রান্ত হইলেন ।)

পঞ্চম অঙ্ক সমাপ্ত

King.—(*Rising up*)—All right. Just now I shall proceed and kill that A'runi, who is an adept in heinous deeds in the battle which is like a vast ocean, to be crossed over with the help of huge elephants and where the arrows discharged in showers are like unto the fierce-tossing of waves. 13.

(*Exeunt Omnes*).

End of Act V.

अथ षष्ठोऽङ्कः ।

(ततः प्रविशति काञ्चुकीयः ।)

काञ्चुकीयः—क इह भोः ! काञ्चनतोरणद्वारम् अशून्यं कुरुते ?

(प्रविश्य)

प्रतीहारी—अय्य, अहं विजआ । किं करीअदु (क) ?

(क) आर्य ! अहं विजया । किं क्रियताम् ।

Eng. Equiv. काञ्चनतोरणद्वार—the front gate of gold. अशून्यं कुरुते—remains on duty. वत्सराज्यलाभप्रवृद्धोदय—whose prosperity has been enhanced by the recovery of the kingdom of the Vatsas. रैभ्यसगोत्र—of the family of Raibhya. अङ्गारवती—[wife of Pradyota and mother of V*a*savadatt*a*]. प्रतीहार—gate. अदेशकाल—not the proper time and place. प्रतीहार—a gate-keeper's function.

(তদনন্তর কাঞ্চুকীয়ের প্রবেশ)।

কাঞ্চুকীয়—ওহে, এই কাঞ্চনতোরণ দ্বারে কে [দ্বাররক্ষণে] নিযুক্ত আছ ?

(প্রবেশ করিয়া)

প্রতীহারী—আর্য্য, আমি বিজয়া। কি করিতে হইবে ?

(*Then enter the chamberlain.*)

Chamberlain—Ho, who is here on duty at the front portal of gold ?

(*Entering*)

Door keeper.—Sir. I am Vijay*a*. What am I to do ?

কাঞ্চুকীয়ঃ—ভবতি ! নিবেদ্যতাং নিবেদ্যতাং বৎসরাজ্যলাভ-প্রবৃদ্ধোদয়ায় উদয়নায়—এষ খলু মহাসেনস্য সকাশাদ্‌ রৈভ্য-সগোত্রঃ কাঞ্চুকীয়ঃ প্রাপ্তঃ, তত্রভবত্যা অঙ্গারবত্যা প্রেষিতার্য্যা বসুন্ধরা নাম বাসবদত্তাধাত্রী চ, প্রতীহার-মুপস্থিতাবিতি ।

প্রতীহারী—অয্য, অদেসকালো পড়িহারস্স (ক) ।

কাঞ্চুকীয়ঃ—কথম্ অদেশকালো নাম ?

(ক) আর্য ! অদেশকালঃ প্রতীহারস্য ।

কাঞ্চুকীয়—মহাশয়, বৎসরাজ্যলাভে [মহারাজ] উদয়নের সমৃদ্ধি বৃদ্ধিলাভ করিয়াছে। তাঁহাকে নিবেদন করুন, যে মহাসেনের নিকট হইতে এইমাত্র রৈভ্য বংশীয় কাঞ্চুকীয় এবং রাজ্ঞী-অঙ্গারবতী কর্ত্তৃক প্রেরিতা মান্যা বসুন্ধরা-নাম্নী বাসবদত্তা-ধাত্রী আসিয়াছেন এবং তাঁহারা দ্বারদেশে উপস্থিত হইয়াছেন।

প্রতীহারী—আর্য্য, দেশ এবং কাল প্রতীহারী-কার্য্যের অনুপযুক্ত হইয়াছে।

কাঞ্চুকীয়—দেশ এবং কাল কি জন্য অনুপযুক্ত ?

Chamberlain.—Madam, please quickly inform king Udayana whose prosperity has been enhanced by the recovery of the kingdom of the Vatsas—"Here comes a chamberlain, of the family of Raibhya, from [His Majesty] Maha-sena and the respected nurse of Vasavadatta named 'Vasundhara sent by Her Majesty Angaravati. Both are waiting at the gate."

Door-keeper.—Sir, this is not the proper time and place for a message to be carried by a door-keeper ?

Chamberlain.—How are the time and place not proper

प्रतीहारी—सुणादु अय्यो। अज्ज भट्टिणो सुय्यामुह-प्पासादगदेण केण वि वीणा वादिदा। तं च सुणिअ भट्टिणा भणिअं—घोसवदीए सद्दो विअ सुणीअदि त्ति (क)।

काञ्चुकीय :—ततस्ततः।

प्रतीहारी—तदो तहिं गच्छिअ पुच्छिदो—कुदो इमाए वीणाए आगमो त्ति। तेण भणिअं—अह्मेहिं 'णम्मदातीरे कुय्यगुम्मलग्गा दिट्ठा। जइ प्पओअणं इमाए, उवणीअदु भट्टिणो त्ति। तं च उवणीदं अङ्के करिअ मोहं गदो भट्टा। तदो मोह-प्पच्चागदेण बप्फ-पय्याउलेण मुहेण भट्टिणा भणिअं—दिट्ठासि घोसवदि! सा हु ण दिस्सदि त्ति, अय्य! ईदिसो अणवसरो। कहं णिवेदेमि (ख)

(क) शृणोतु आर्यः। अद्य भर्तुः सूर्यामुख-प्रासादगतेन केनापि वीणा वादिता। तां च श्रुत्वा भर्त्रा भणितं—घोषवत्याः शब्द इव श्रूयत इति।

(ख) ततः तत्र गत्वा पृष्टः—कुतः अस्य वीणाया आगम इति। तेन भणितम्—अस्माभिः नर्मदातीरे कूर्चगुल्मलग्ना दृष्टा। यदि प्रयोजनम् अनया, उपनीयतां भर्त्रे इति। तां च उपनीताम् अङ्के कृत्वा मोहं गतो भर्ता। ततो मोहप्रत्यागतेन बाष्प-पर्याकुलेन मुखेन भर्त्रा भणितं—दृष्टासि घोषवति! सा खलु न दृश्यत इति। आर्य, ईदृशः अनवसरः। कथं निवेदयामि।

Eng. Equiv. सूर्यामुखप्रसादगत—come to the palace named Suryyamukha (lit. East-facing.) कूर्चगुल्म-लग्न—lying in a thicket of Kuśa grass. उपनीत—brought. अङ्क—lap. मोहप्रत्यागत—recovered from swoon. बाष्पपर्याकुल—covered with tears. अनवसर—want of opportunity.

প্রতীহারী—মহাশয়, শ্রবণ করুন। আজ সূর্য্যামুখ-প্রাসাদে আসিয়া একটী লোক প্রভুর সমীপে বীণা বাদন করিয়াছিল, এবং তাহা শ্রবণ করিয়া প্রভু বলিয়াছিলেন, যে ঘোষবতীর শব্দের মত শুনা যাইতেছে।...

काञ्चुकीयः—भवति ! निवेद्यताम् । इदमपि तदाश्रयमेव ।

प्रतीहारी—अय्य, इमं णिवेदेमि । एसो भट्टा सुय्यामुह-प्पसादादो ओदरइ । ता इह एव्व णिवेदइस्सं (क) ।

(क) आर्य, इयं निवेदयामि । एष भर्ता सूर्यामुख-प्रासादात् अवतरति । तद् इहैव निवेदयिष्यामि ।

Eng. Equiv तदाश्रय—referring to the same fact.

काञ্চুকীয়—তার পর, তার পর ?

প্রতীহারী—তদনন্তর সেখানে যাইয়া জিজ্ঞাসা করেন—"এই বীণা কোথা হইতে পাওয়া গিয়াছে ?" সে বলিল, "আমি নর্ম্মদাতীরে কূর্চ্চমূলে (অর্থাৎ কুশের ঝোপে) পড়িয়া থাকিতে দেখিতে পাইয়াছিলাম। যদি ইহাতে প্রয়োজন থাকে, তবে ইহা প্রভুকে দেওয়া হউক।" অতঃপর তাহা দেওয়া হইলে তাহাকে অঙ্কে স্থাপন করিয়া প্রভু মূর্চ্ছাপ্রাপ্ত হইলেন। তার পর মূর্চ্ছাশেষে সংজ্ঞালাভ করিয়া প্রভু বাষ্পাকুলমুখে বলিলেন—"ঘোষবতি, তোমার দেখা ত' পাওয়া গেল, কিন্তু তাঁহার (অর্থাৎ বাসবদত্তার) দেখা ত' পাওয়া যাইতেছে না।" মহাশয়, এইরূপ অবসরের অভাব। কিরূপে নিবেদন করিব ?

Door-keepr.—Please hear sir. Some one came to the 'Suryyamukha' palace and played on a lute to-day before the Lord, and having heard that [lute], our Lord said —"I hear as if the sound of Ghoshavati.'

Chamberlain,—Then, then ?

Door-keeper.—Then going there [he] asked him—"Whence was this lute got ?" He said,—"I found it lying in a thicket of Kuśa grass on the bank of the Narmada. If it is required, it may be presented to your Lordship." And when it was presented, the Lord took it on his lap and fell down into a swoon. Then when the lord recovered from the swoon, he said with his face covered with tears—O Ghoshavati, I see you, but *she* is not seen. Sir, thus there is a want of opportunity. How shall I convey [your message] ?

কাঞ্চুকীয়—ভবতি ! তথা ।

(উভৌ নিষ্ক্রান্তৌ ।)

মিশ্র-বিষ্কম্ভকঃ ।

(ততঃ প্রবিশতি রাজা বিদূষকশ্চ)

রাজা—শ্রুতিসুখনিনদে ! কথং নু দেব্যাঃ

স্তনযুগলে জঘনস্থলে চ সুপ্তা ।

বিহগগণরজোবিকীর্ণদণ্ডা

প্রতিভয়মধ্যুষিতাস্যরণ্যবাসম্ ॥ ১ ॥

কাঞ্চুকীয়—মহাশয় নিবেদন করুন। ইহাও তৎসংক্রান্ত।

প্রতিহারী—আর্য্য, এই নিবেদন করিতেছি। এই যে প্রভু সূর্য্যামুখ-প্রাসাদ হইতে অবতরণ করিতেছেন। অতএব এইস্থানেই নিবেদন করিব।

কাঞ্চুকীয়—মহাশয় তাহাই করুন।

(উভয়ে নিষ্ক্রান্ত হইলেন।)

মিশ্র বিষ্কম্ভক।

Chamberlain.—Madam, please inform. This also refers to the same fact.

Door-keeper.—Here I am informing, sir. Here is our Lord coming down from the 'Suryya-mukha' palace. So I shall inform him at this very place.

Chamberlian.—Madam, please do so.

(*Exeunt Both*)

Mixed Interlude.

Eng. Equiv. শ্রুতিসুখনিনদ—producing a sound pleasant to the ears. জঘনস্থল—the hip. বিহগগণ-রজোবিকীর্ণদণ্ড—having the neck covered all over with dirt carried by

birds. [ग्रीवादण्ड—the neck of a lute.] प्रतिभय—fearful. अस्निग्ध —unfriendly. तपस्विनी—she who deserves pity ; poor. श्रोणी-समुद्वहन-पार्श्वनिपीड़ित—carrying [your] hips [on her lap] and pressing your side [while playing on you]. खेदस्तनान्तरसुख —pleasant on account of being placed between the breasts while she was tired. उपगूहित—embraced. परिदेवित—a melancholy note. कथित—a word.

Prose.—[हे] श्रुतिसुखनिनदे ! कथं नु देव्याः स्तनयुगले जघनस्थली च सुप्ता [त्वं] विहङ्गमगण-रजोविकीर्णदण्डा प्रतिभयम् अरण्यवासम् अध्युषिता असि ? । १॥

(তদনন্তর রাজা এবং বিদূষকের প্রবেশ ।)

রাজা—হে শ্রবণসুখকর-নিনাদকারিণি, তুমি রাজ্ঞীর স্তনযুগলে এবং জঘনস্থলে স্থান পাইতে ; তুমি কেন ভয়ঙ্কর অরণ্যবাস আশ্রয় করিয়াছিলে, যেখানে তোমার দণ্ড পক্ষিসমূহের মলে পরিব্যাপ্ত হইত ? ॥ ১ ॥

(*Then enter the king and the Jester.*)

King.—O Lute, producing a sound sweet to the ears, thou didst once repose on the breasts and on the lap of the queen ; how couldst thou accept the fearful residence in the forest, where thy neck was covered all over with the dirt carried by birds ?

Prose.—श्रोणीसमुद्वहनपार्श्वनिपीड़ितानि, खेदस्तनान्तरसुखानि उपगूहितानि, विरहे च माम् उद्दिश्य परिदेवितानि, वाद्यान्तरेषु स्मितानि कथितानि च [न स्मरसि] ।।२।।

विदूषकः—अलं दाणिं भवं अदिमत्तं सन्तप्पिअ (क)।

राजा—वयस्य, मा मैवम्।

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः।

तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥ २ ॥

वसन्तक, शिल्पिजन-सकाशात्प्रयोगां घोषवतीं लब्ध्वा शीघ्रमानय।

(क) अलम् इदानीं भवान् अतिमात्रं सन्तप्य।

আরও বলি, হে ঘোষবতি, তুমি বড়ই স্নেহহীন; যেহেতু তুমি স্মরণ কর নাই যে, দুঃখিনী [রাজ্ঞী]—

[নিজ ক্রোড়ে] তোমার শ্রোণীদেশ (অর্থাৎ পশ্চাদ্‌ভাগ) বহন করিতেন, [বাদনকালে] তেমার পার্শ্বদেশে অঙ্গুলিসঞ্চালন করিতেন, পরিশ্রম হইলে আলিঙ্গন করিতেন—যাহাতে স্তনদ্বয়ের মধ্যে অবস্থান হেতু তোমার সুখলাভ হইত, বিরহের সময়ে আমার উদ্দেশে [তোমাতে] দুঃখের গান বাজাইতেন এবং বাদ্যান্তরে ঈষৎ হাস্য সহকারে কথা বলিতেন ॥ ২ ॥

Moreover, thou art unfriendly, O Ghosavati, as thou dost not remember the poor queen—

Carrying your hip [on her lap] and pressing your side [while playing on thee]; her embraces which were pleasant on account of thy being placed between the breasts, while she was tired the melancholy notes [played upon thee with respect to me during her separation and her words with smiles in the intervals of music. 2.

বিদূষক—এখন আর আপনি অধিক সন্তাপ করিবেন না।

রাজা—বয়স্য, এরূপ বলিও না।

Jester.—Now Your Majesty should not lament too much.

King.—Do not say so, my friend.

विदूषकः—जं भवं आणवेदि। (वीणां गृहीत्वा निष्क्रान्तः) (क)।

प्रतीहारी—जेदु भट्टा। एसो खु महासेणस्स सआसादो रेब्भसगोत्तो कञ्चुईओ देवीए अङ्गारवदीए पेसिदा अज्जा वसुन्धरा णाम वासवदत्ताधत्ती अ पडिहारं उवट्ठिदा (ख)।

(क) यद् भवान् आज्ञापयति।

(ख) जयतु भर्ता। एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः देव्या अङ्गारवत्या प्रेषिता आर्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतिहारम् उपस्थितौ।

Eng. Equiv. अतिमात्र—too much. चिरप्रसुप्त—long asleep. प्रतिबोधित—roused. शिल्पिजन—an artisan. नवयोग—fitted with fresh strings.

Prose.—वीणया मे चिरप्रसुप्तः कामः प्रतिबोधितः। घोषवती यस्याः प्रिया, तां तु देवीं न पश्यामि ॥३॥

আমার চিরপ্রসুপ্ত প্রেমকে বীণা জাগরিত করিয়া দিয়াছে। কিন্তু ঘোষবতী যাহার প্রিয় ছিল, সেই দেবীকে ত' দেখিতে পাই না ॥ ৩ ॥

বসন্তক, তুমি একজন শিল্পীর নিকট হইতে ঘোষবতীকে নূতন-গুণযুক্ত করিয়া শীঘ্র লইয়া আইস।

My love, long dormant, has been awakened by the lute. But I do not see the queen to whom Ghoshavatī was so dear. 3.

Vasantaka, please have Goshavati fitted with fresh strings from some artisan and quickly bring [her back].

বিদূষক—আপনার যে আজ্ঞা হয়। (বীণা লইয়া নিষ্ক্রান্ত।)

(প্রবেশ করিয়া)

প্রতীহারী—প্রভুর জয় হউক। এইমাত্র মহাসেনের নিকট হইতে রৈভ্যবংশীয় কাঞ্চুকীয় এবং রাজ্ঞী অঙ্গারবতী-কর্তৃক প্রেরিত মান্যা বসুন্ধরানাম্নী বাসবদত্তার ধাত্রী দ্বারদেশে উপস্থিত হইয়াছেন।

राजा—तेन हि पद्मावती तावदाहूयताम्।

प्रतीहारी—जं भट्टा आणवेदि (क)! (निष्क्रान्ता।)

राजा—किं नु खलु शीघ्रमिदानीमयं वृत्तान्तो महासेनेन विदितः!

(ततः प्रविशति पद्मावती प्रतीहारी च)

प्रतीहारी—एदु एदु भट्टिदारिआ (ख)।

पद्मावती—जेदु अय्यउत्तो (ग)?

(क) यद् भर्ता आज्ञापयति।

(ख) एतु एतु भर्तृदारिका।

(ग) जयतु आर्यपुत्रः।

Jester.—As Your Majesty commands. [*He takes the lute and goes away.*)

(*Entering*)

Door-keeper.—Victory to Your Majesty. Here a Chamberlain of the family of Raibhya, from [King] Mahāsena and the respected nurse of Vasavadatta named Vasundhara sent by queen Angaravati, are waiting at the gate.

রাজা—তাহা হইলে পদ্মাবতীকে আহ্বান কর।

প্রতীহারী—প্রভুর যে আজ্ঞা হয়! (নিষ্ক্রান্ত।)

রাজা—তবে কি এত শীঘ্র এখন এই বৃত্তান্ত মহাসেন জানিতে পারিয়াছেন।

(তদনন্তর পদ্মাবতী এবং প্রতীহারীর প্রবেশ।)

প্রতীহারী—আসুন, আসুন, রাজপুত্রি!

পদ্মাবতী—আর্য্যপুত্রের জয় হউক।

King.—Then let Padmavati be called now.

Door-keeper.—As Your Majesty commands. (*Exit*)

राजा—पद्मावति ! किं श्रुतं महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतीहारमुपस्थिताविति ?

पद्मावती—अय्यउत्त, पिअं मे आदिकुलस्स कुसलवुत्तन्तं सोदुं (क) ।

(क) आर्यपुत्र, प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् ।

King.—Is it that this fact has now so quickly been known to Mahasena ?

(*Then enter Padmavati and the door-keeper*)

Door-keeper.—Come, princess, come.

Padmavati.—Victory to my beloved husband.

রাজা—পদ্মাবতী, তুমি কি শুনিয়াছ যে, মহাসেনের নিকট হইতে রৈভ্যবংশীয় কাঞ্চুকীয় এবং পূজ্যা অঙ্গারবতী কর্তৃক প্রেরিত আর্য্যা বসুন্ধরা নাম্নী বাসবদত্তার ধাত্রী আসিয়াছেন, এবং তাঁহারা দ্বারদেশে উপস্থিত হইয়াছেন।

পদ্মাবতী—আর্য্যপুত্র, আমার জ্ঞাতিকুলের কুশলবার্ত্তা শুনিতে পাইব, ইহা বড়ই প্রিয় !

King—Padmavati, have you heard that the chamberlain, of the family of Raibhya, from [king] Mahasena and the respected Vasundhara, the nurse of Vasavadatta, sent by the honoured Angaravati have come and are at the gate ?

Padmavati—My beloved Lord, it will be very pleasing [for me] to hear of the welfare of the family of my relatives.

Eng. Equiv. ज्ञातिकुल—the family of the relatives. अनुरूप—worthy of.

राजा—अनुरूपमेतद् भवत्याभिहितं—'वासवदत्तास्वजनो मे स्वजनः' इति। पद्मावति, आस्यताम्। किमिदानीं नास्यते?

पद्मावती—अय्यउत्त, किं मए सह उवविट्ठो एदं जणं पेक्खिस्सदि (क)।

राजा—कोऽत्र दोषः?

पद्मावती—अय्यउत्तस्स अवरो परिग्गहो त्ति उदासीणं विअ होदि (ख)।

(क) आर्यपुत्र, किं मया सह उपविष्ट एतं जनं द्रक्ष्यति?

(ख) आर्यपुत्रस्य अपरः परिग्रह इत्युदासीनम् इव भवति।

রাজা—তুমি তোমার অনুরূপই ইহা বলিলে যে, বাসবদত্তার স্বজন তোমার স্বজন। পদ্মাবতি, ব'স। এখন তুমি বসিতেছ না কেন?

পদ্মাবতি—আর্য্যপুত্র, আপনি কি আমার সহিত উপবিষ্ট হইয়া এই সকলের সহিত দেখা করিবেন?

রাজা—ইহাতে দোষ কি?

পদ্মাবতী—আর্য্যপুত্রের অন্য স্ত্রী, ইহা যেন [সমাগতদিগের প্রতি] উদাসীনের মত দেখায়।

King.—These words that the relativees of *Vasavadatta* are your own relatives, are worthy of you. Padmavati, take your seat. Why ary you not taking your seat now?

Padmavati.—My beloved Lord, will you see these people with me by your side?

King—What harm is there in it?

Padmavati.—My beloved Lord has another wife [in me]—this appears as if indifferent.

राजा—कलत्रदर्शनार्हं जनं कलत्रदर्शनात् परिहरतीति बहुदोषमुत्पादयति। तस्मादास्यताम्।

पद्मावती—जं अय्यउत्तो आणवेदि। (उपविश्य)—अय्यउत्त, तादो वा अम्बा वा किं णु खु भणिस्सदि त्ति आविग्गा विअ संवुत्ता (क)।

राजा—पद्मावति, एवमेतत्।

किं वक्ष्यतीति हृदयं परिशङ्कितं मे
कन्या मयाप्यपहृता न च रक्षिता सा।

(क) यद् आर्यपुत्र आज्ञापयति। आर्यपुत्र, तातो वा अम्बा वा किं नु खलु भणिष्यति इति आविग्ना इव संवृत्ता।

राजा—কলত্রদর্শনযোগ্য ব্যক্তিকে যদি কলত্রদর্শন করিতে না দেওয়া হয়, তাহাতে বড়ই দোষ জন্মে। অতএব তুমি উপবেশন কর।

পদ্মাবতী—আর্য্যপুত্রের যে আজ্ঞা। (উপবেশন করিয়া)—আর্য্যপুত্র, পিতাই বা কি বলিবেন, মাতাই বা কি বলবেন—এই ভাবিয়া আমি যেন বড়ই শঙ্কিত হইতেছি।

King—This gives rise to a great offence that persons who are fit to see my wife are prevented from seeing her. So, take your seat.

Padmavati.—As my beloved husband commands. (*Having taken her seat*)—Beloved Lord, I am rather afraid to think as to what the father or what the mother will say.

Eng. Equiv. परिग्रह—wife. उदासीन—indifferent. कलत्रदर्शनार्ह—entitled to see the wife. बहुदोष—a great wrong. आविग्न—afraid.

चल—fickle. महद्वाक्यगुणोपघात—who has committed a wrong towards a superior person. जनितरोष—who has caused wrath.

Prose.—किं वक्ष्यति इति मे हृदयं परिशङ्कितम्। मया अपि कन्या अपहृता।

ভাগ্যৈশ্চলৈর্মহদবাপ্তগুণোপঘাতঃ
পুত্রঃ পিতুর্জনিতরোষ ইবাস্মি ভীতঃ ॥ ৪ ॥

পদ্মাবতী— ণ কিং সক্কং রক্খিদুং পত্তকালে (ক)।

প্রতীহারী—এসো কঞ্চুইঅো ধন্তী অ পডিহারং উবট্ঠিদা (খ)।

(ক) ন কিং শক্যং রক্ষিতুং প্রাপ্তকালে।

(খ) এষ কাঞ্চুকীয়ো ধাত্রী চ প্রতীহারম্ উপস্থিতা।

ন চ সা রক্ষিতা। চলৈঃ ভাগ্যৈঃ মহদবাপ্তগুণোপঘাতঃ (অহম্) পিতুঃ জনিতরোষঃ পুত্র ইব, ভীতঃ অস্মি ॥৪॥

রাজা—পদ্মাবতি, তাহাই বটে।

কি বলিবেন তাহা ভাবিয়া আমার হৃদয় শঙ্কিত হইতেছে। আমিও [তাঁহাদের] কন্যা অপহরণ করিয়াছিলাম, কিন্তু তাঁহাকে রক্ষা করিতে পারি নাই। চঞ্চল ভাগ্যবশতঃ গুরুজনের প্রতি অন্যায় আচরণ করিয়া আমি, পিতার ক্রোধ জন্মাইয়া পুত্র যেরূপ ভীত হয়, সেইরূপ ভীত হইতেছি ॥ ৪ ॥

King.—Padmavati, it is just so.

My heart is afraid to think as to what either will say. Their daughter was stolen by me and she has not been protected. Owing to my fickle fortune which has dealt a severe blow to my merits, I am afraid like a son who has roused the wrath of his father. 4

Eng. Equiv. প্রাপ্তকাল—due time

পদ্মাবতী—কাল উপস্থিত হইলে কিছুই রক্ষা করিতে পারা যায় না।

প্রতীহারী—এখন কাঞ্চুকীয় এবং ধাত্রী দ্বারদেশে উপস্থিত হইয়াছেন।

Padmavati—Nothing can be protected when the due time comes.

Door-keeper.—Here the chamberlain and the nurse are at the gate.

राजा—शीघ्रं प्रवेश्यताम् ।

प्रतीहारी—जं भट्टा आणवेदि (क)। (निष्क्रान्ता)

(ततः प्रविशति काञ्चुकीयो धात्री प्रतीहारी च ।)

काञ्चुकीयः—भोः !

सम्बन्धिराज्यमिदमेत्य महान् प्रहर्षः

स्मृत्वा पुनर्नृपसुतानिधनं विषादः ।

किं नाम दैव भवता न कृतं यदि स्याद्

राज्यं परैरपहृतं कुशलं च देव्याः ॥ ५ ॥

(क) यद् भर्ता आज्ञापयति ।

রাজা—শীঘ্র [তাঁহাদিগকে] লইয়া আইস।

প্রতিহারী—প্রভুর যে আজ্ঞা। (নিষ্ক্রান্ত)।

King—Conduct [them here] quickly.

Door-keeper.—As Your Majesty commands. [*Exit*].

Eng. Equiv.—सम्बन्धिराज्य—the kingdom of a relative. प्रहर्ष—delight. नृपसुतानिधन—the death of the princess. विषाद—sorrow. पर—an enemy. देवी—the queen i. e. *Vasavadatta*.

Prose.—इदं सम्बन्धिराज्यम् एत्य [मे] महान् प्रहर्षः। पुनः नृपसुतानिधनं स्मृत्वा [मे] विषादः। (हे) दैव, यदि राज्यं परैः अपहृतं देव्याः च कुशलं स्यात्, तदा किं नाम भवता न कृतम् ? ॥ ४ ॥

(তদনন্তর কাঞ্চুকীয়, ধাত্রী এবং প্রতীহারীর প্রবেশ)

কাঞ্চুকীয়—অহো ! কুটুম্বের এই রাজ্যে আসিয়া আমার বড়ই আনন্দ হইতেছে, আবার রাজকন্যার মৃত্যু স্মরণ করিয়া আমার বিষাদ হইতেছে ! হে দৈব, এই রাজ্য শত্রুকর্ত্তৃক অপহৃত হইয়াও যদি দেবীর (অর্থাৎ বাসবদত্তার) কুশল হইত, তাহা হইলে তুমি কিই না (উপকার) করিতে ॥ ৫ ॥

प्रतीहारी—एसो भट्टा, उवसप्पदु अय्यो (क)।

काञ्चुकीयः—(उपेत्य)—जयत्वार्यपुत्रः।

धात्री—जेदु भट्टा (ख)।

राजा—(सबहुमानम्)—आर्य,

पृथिव्यां राजवंश्यानामुदयास्तमयप्रभुः।
अपि राजा स कुशली मया काङ्क्षितबान्धवः॥ ६॥

(क) एष भर्ता, उपसर्पतु आर्यः।
(ख) जयतु भर्ता।

(*Then enter the chamberlain, the nurse and the door-keeper*).

Chamberlain.—Oh !

Having come to this kingdom of our relative, I feel a great delight. I feel sorrow again on recollecting the death of the princess. O fate, what [good] would you not have done, if this kingdom were robbed by the enemies but the queen [V*a*savadatt*a*] were safe ? 5.

প্রতীহারী—এই যে প্রভু। মহাশয়, (রাজার) সমীপে গমন করুন।

কাঞ্চুকীয়—(সমীপে যাইয়া)--আর্য্যপুত্রের জয় হউক।

ধাত্রী—প্রভুর জয় হউক।

Door-keeper.—Here is the Lord. Approach him, sir.

Chamberlain. (*Approaching.*)—Victory to Your Majesty.

Nurse.—Victory to Your Majesty.

Eng. Equiv. राजवंश्य—those born in the dynasties of kings. उदयास्तमयप्रभु—one having the power of causing rise and fall, काङ्क्षितबान्धव—a coveted relation.

Prose. पृथिव्यां राजवंश्यानाम् उदयास्तमयप्रभुः मया काङ्क्षितबान्धवः अपि स राजा कुशली ? ॥६॥

काञ्चुकीयः—अथकिम्। कुशली महासेनः, इहापि सर्वगतं कुशलं पृच्छति।

राजा—(आसनादुत्थाय) किमाज्ञापयति महासेनः ?

काञ्चुकीयः—सदृशमेतद् वैदेहिपुत्रस्य। नन्वासनस्थेनैव भवता श्रोतव्यो महासेनस्य सन्देशः।

राजा—यदाज्ञापयति महासेनः। (उपविशति)।

রাজা—(অতিশয় সমাদরপূর্ব্বক)—আর্য্য, পৃথিবীতে রাজ-বংশীয়-দিগের অভ্যুদয় এবং অধঃপতন বিধান্ করিতে সমর্থ, যাঁহার সহিত সম্বন্ধ আমার আকাঙ্ক্ষিত, সেই রাজা কুশলে আছেন ত' ? ॥ ৬ ॥

ing. (*With great respect.*)—Sir, is it all well with the king who has the power of causing the rise and fall of all born in the dynasties of kings and who is a coveted relation of mine ? 6

Eng. Equiv. सर्वगत—regarding all. सन्देश—message.

কাঞ্চুকীয়—হাঁ, মহাসেন কুশলে আছেন। তিনি এখানকারও সর্ব্বাঙ্গীণ কুশল জিজ্ঞাসা করিতেছেন।

রাজা (আসন হইতে উত্থিত হইয়া)—মহাসেন কি আদেশ করিতেছেন ?

কাঞ্চুকীয়—বৈদেহীপুত্রের ইহা (অর্থাৎ আসন হইতে উত্থান) অনুরূপ। কিন্তু আপনি আসনে উপবেশন করিয়াই মহাসেনের সংবাদ শ্রবণ করুন।

রাজা—মহাসেন যে আদেশ করেন। (উপবেশন করিলেন)।

Chamberlain.—Yes, Mahasena is well. He also enquires about the all-round welfare here.

King. (*Rising from his seat*)—What does Mahasena command ?

Chamberlain.—This (rising from seat) is worthy of the son of Vaidehi. But please be seated and hear the message of Mahasena.

King.—As Mahasena commands. (*Takes his seat*).

काञ्चुकीयः—दिष्ट्या परैरपहृतं राज्यं पुनः प्रत्यानीतमिति। कुतः,

कातरा येऽप्यशक्ता वा नोत्साहस्तेषु जायते।
प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ॥ ७॥

राजा—आर्य, सर्वमेतन्महासेनस्य प्रभावः। कुतः,—

अहमवजितः पूर्वं तावत् सुतैः सह लालितो
दृढमपहृता कन्या भूयो मया न च रक्षिता।
निधनमपि च श्रुत्वा तस्यास्तथैव मयि स्वता
ननु यदुचितान् वत्सान् प्राप्तुं नृपोऽत्र हि कारणम् ॥८॥

কাঞ্চুকীয়—ইহা সৌভাগ্যের বিষয় যে শত্রুকর্ত্তৃক অপহৃত রাজ্য আপনি পুনরুদ্ধার করিয়াছেন। যেহেতু—

Chamberlain.—Fortunately the kingdom robbed by the enemies has been recovered. For,

Eng. Equiv. कातर—cowardly. उत्साह—energy. नरेन्द्रश्री—the royal fortune. सोत्साह—the energetic.

Prose.—ये कातराः (ये) अपि वा अशक्ताः तेषु उत्साहः न जायते। सोत्साहैः एव हि प्रायेण नरेन्द्रश्रीः भुज्यते। ७।

যাহারা ভীরু অথবা দুর্ব্বল, তাহাদের উৎসাহ আসিতে পারে না। উৎসাহসম্পন্ন ব্যক্তিরাই প্রায়শঃ রাজলক্ষ্মীকে উপভোগ করিয়া থাকে ॥৭॥

Those who are cowardly or weak can have no energy. The royal fortune is generally indeed enjoyed by the energetic only.

King.—Sir, all this is [due to] the power of Mahasena. For,

Eng. Equiv. प्रभाव—power. स्वता—affection. उचित—rightful. वत्स—the land of the Vatsas.

Prose.—अहं पूर्वं तावत् अवजितः, तेन सुतैः सह दृढं लालितः, कन्या (मया) अपहृता, भूयः मया न च रक्षिता। तस्याः निधनं च श्रुत्वा अपि तथा एव मयि (तस्य) स्वता (अस्ति)। ननु उचितान् वत्सान् प्राप्तुं यत् अत्र हि नृपः कारणम् ॥८॥

काञ्चुकीयः—एष महासेनस्य सन्देशः। देव्याः सन्देश-मियमत्रभवती कथयिष्यति।

राजा—हा अम्ब !

षोडशान्तःपुरज्येष्ठा पुण्या नगरदेवता।
मम प्रवासदुःखार्ता माता कुशलिनी ननु ॥ ९ ॥

राजा—আর্য্য, এ সমস্তই মহাসেনের প্রভাব। যেহেতু আমি ত' পূর্ব্বে পরাজিত হইয়াছিলাম, [কিন্তু মহাসেন শত্রুর ন্যায় ব্যবহার না করিয়া] তিনি নিজের পুত্রের সহিত আমাকে সস্নেহে লালন করিয়াছিলেন। আমি তাঁহার কন্যাকে অপহরণ করিয়াছিলাম, কিন্তু তাঁহাকে আমি রক্ষা করিতে পারি নাই। তাঁহার মৃত্যু হইয়াছে, ইহা শ্রবণ করিবার পরও আমার প্রতি তাঁহার স্নেহ সেইরূপই আছে। বাস্তবিকপক্ষে আমার ন্যায্য প্রাপ্য বৎসরাজ্য উদ্ধার করিতে যাহা প্রয়োজনীয়, রাজা [মহাসেনই] তাহার কারণ ॥ ৮ ॥

I was previously conquered [by him], [but] I was fondled along with his sons. His daughter was stolen away [by me]. but she has not been protected. And even after knowing of her death, he has the same affection for me [as before]. Indeed, the king i.e. Mahāsena is the cause of all that was required for the recovery of my rightful possession of the land of the Vatsas. 8.

কাঞ্চুকীয়—এই মহাসেনের সংবাদ। এখন দেবীর সংবাদ ইনি [অর্থাৎ ধাত্রী] বলিবেন।

Chamberlain.—This is the message from Mahāsena. Now, this revered lady will deliver the message of the queen.

धात्री—अरोआ भट्टिणी भट्टारं सव्वगदं कुसलं पुच्छदि (क)।

राजा—सर्वगतं कुशलमिति, अम्ब ! ईदृशं कुशलम् !

धात्री—मा दाणिं भट्टा अदिमत्तं सन्तप्पिदुं (ख)।

(क) अरोगा भट्टिनी भर्तारं सर्वगतं कुशलं पृच्छति।

(ख) मा इदानीं भर्ता अतिमात्रं सन्तप्तुम्।

Eng. Equiv. षोड़शान्तःपुरज्येष्ठा—the chief of the sixteen queens (i. e. the wives of Mahāsena). पुण्या—holy. नगरदेवता—the goddess of the city. मत्प्रवासदुःखार्त्ता—afflicted by [my] living away [from her].

রাজা—হা মাতঃ !

[রাজার] ষোড়শ রাণীর মধ্যে শ্রেষ্ঠা, পবিত্র নগরদেবতা, আমার ভিন্নস্থানে বাসহেতু দুঃখিতা [শ্বশ্রূ] মাতা ভাল আছেন ত' ? ॥ ৯ ॥

King—Oh mother !

Is it all well with my mother who is the chief of the sixteen queens, the holy goodess of the city and afflicted by my living away from her ? 9.

ধাত্রী—রাজ্ঞী সুস্থ আছেন, তিনি আপনার সর্ব্বগত কুশল জিজ্ঞাসা করেন।

রাজা—সর্ব্বাঙ্গীণ কুশল ? মাতঃ [আমার] কুশল এই প্রকার !

ধাত্রী—প্রভু, এখন অত্যন্ত সন্তাপ করিবেন না।

Nurse.—The queen is in good health. She enquires of Your Majesty about the welfare of all.

King.—Welfare of all ? Oh mother, such is my welfare !

Nurse.—O Lord, do not lament much now.

काञ्चुकीयः—धारयत्वार्यपुत्रः। उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमाना आर्य्यपुत्रेण। अथवा,

कः कं शक्तो रक्षितुं मृत्युकाले
रज्जुच्छेदे के घटं धारयन्ति।
एवं लोकस्तुल्यधर्मो वनानां
काले काले छिद्यते रुह्यते च ॥ १० ॥

Eng. Equiv. अरोग—one in good health. अनुकम्प्यमान—pitied. रज्जुच्छेद—the tearning of the rope. घट—a jar (for raising water from a well). तुल्यधर्म्म—having a common characteristic. छिद्यते—is destroyed. रुह्यते—grows.

কাঞ্চুকীয়—আর্য্যপুত্র, শোকসংবরণ করুন। মহাসেনের দুহিতা মরিয়াও মরেন নাই, যেহেতু আপনি তাঁহার প্রতি অনুকম্পা করিতেছেন। অথবা,

মৃত্যুকালে কে কাহাকে রক্ষা করিতে পারে? রজ্জু ছিন্ন হইয়া গেলে [জল তুলিবার] ঘটকে কে ধরিতে পারে? বনের সহিত মনুষ্যের এই একটি সমান ধর্ম্ম যে, সে সময় হইলে ছিন্ন (অর্থাৎ নষ্ট) হয় এবং সময় হইলে উৎপন্ন হয়।

Chamberlain.—Be consoled, my Lord. The daughter of Mahāsena, though dead, is not dead, as Your Majesty is thus pitying her. Or,

Who can protect one when one's time of death comes? Who can hold the jar when the rope is torn? Thus, men have this characteristic in common with the forests, that in some season they perish and in some they grow. 10.

राजा—आर्य्ये, मा मैवम् ।

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।
कथं स न मया शक्या स्मर्तुं देहान्तरेष्वपि ॥११॥

धात्री—आह भट्टिणी—उवरदा वासवदत्ता । मम वा महासेणस्स वा जादिसा गोपालअपालआ, तादिसो एव्व तुमं पढमं एव्व अभिप्पेदो जामादुअत्ति । एदस्सिमित्तं उज्जइणिं आणीदो । अणग्गि-सक्खिअं वीणा-ववदेसेण दिण्णा । अत्तणो चवलदाए अणिवुत्तविवाहमङ्गलो एव्व गदो अह अ अम्हेहिं तव अ वासवदत्ताए अ पडिकिदिं चित्तफलआए आलिहिअ विवाहो णिव्वत्तो । एसा चित्तफलआ तव सआसं पेसिदा । एदं पेक्खिअ णिव्वुदो होहि (क) ।

(क) आह भट्टिनी—उपरता वासवदत्ता । मम वा महासेनस्य वा यादृशौ गोपालकपालकौ तादृश एव त्वं प्रथमम् एव अभिप्रेतो जामातेति । एतन्निमित्तम् उज्जयिनीम् आनीतः । अनग्निसाक्षिकं वीणा-व्यपदेशेन दत्ता । आत्मनश्च चपलतया अनिर्वृत्तविवाहमङ्गल एव गतः । अथच आवाभ्यां तव च वासवदत्तायाश्च प्रतिकृतिं चित्रफलकायाम् आलिख्य विवाहो निर्वृत्तः । एषा चित्रफलका तव सकाशं प्रेषिता । एतां दृष्ट्वा निर्वृतो भव ।

Eng. Equiv. देहान्तर—other births. अभिप्रेत—desired. अनग्निसाक्षिक—without making 'Fire' a witness. वीणाव्यपदेश—the pretext of [teaching playing on] the lute. चपलता—rashness. अनिर्वृत्त-विवाहमङ्गल—whose auspicious marriage-ceremony was not celebrated. प्रतिकृति—portrait. चित्रफलका—a picture-board. निर्वृत—consoled.

Prose.—महासेनस्य दुहिता मे प्रिया शिष्या देवी च । सा मया देहान्तरेषु अपि कथं स्मर्तुं न शक्या ॥ ११ ॥

রাজা—অয্যে অতিস্নিগ্ধমননুরূপং চাভিহিতং তত্রভবত্যা।

রাজা—আর্য্য, এরূপ বলিবেন না।

মহাসেনের দুহিতা আমার প্রিয়া শিষ্যা এবং রাজ্ঞী ছিলেন। আমি দেহান্তরেও তাঁহাকে স্মরণ না করিয়া কিরূপে থাকিতে পারিব ? ॥ ১১ ॥

ধাত্রী—দেবী বলিয়াছেন,—"বাসবদত্তা মরিয়া গিয়াছে। আমার অথবা মহাসেনের কাছে গোপালক এবং পালক যেমন, তুমিও সেইরূপ। প্রথমেই তোমাকে আমরা জামাতৃরূপে পছন্দ করিয়াছিলাম। এই জন্যই তোমাকে উজ্জয়িনীতে লইয়া আসা হয়, [এবং] বীণা শিক্ষাদানের ছলে বাসবদত্তাকে অগ্নিসাক্ষী না করিয়াই দান করা হয়। তুমি নিজের চাপল্যবশতঃ বিবাহমঙ্গল সমাপনের পূর্ব্বেই চলিয়া গিয়াছিলে। অনন্তর আমরা তোমার এবং বাসবদত্তার চিত্র চিত্রফলকে অঙ্কিত করিয়া বিবাহ-কার্য্য সম্পাদন করি। এই চিত্রফলক তোমার নিকট প্রেরিত হইল। ইহা দর্শন করিয়া শান্তিলাভ করিবে।"

King.—Do not say so, Sir.

This daughter of Mahasena was my beloved pupil and queen. How can it be possible for me not to remember her even in my future births ?

Nurse.—The queen says—"Vasavadatta is dead. You are to me as well as to Mahasena as Gopalaka and Palaka are [and so you were] previously indeed desired as a son-in-law. For this reason you were brought to Ujjayini and on the pretext of teaching her playing on the lute, she was given [to you] without making 'fire' a witness. You went away [with her] on account of you own rashness even before your auspicious marriage ceremony was celebrated. And then the marriage ceremony was celebrated by us by painting your and Vasavadatta's portraits on the picture-board. The picture-boards are sent to you. We hope you will be at ease by seeing them".

वाक्यमेतत् प्रियतरं राज्यलाभ-शतादपि ।
अपराद्धेऽप्यपि स्नेहो यदस्मासु न विस्मृतः ॥ १२ ॥

पद्मावती—अय्यउत्त, चित्तगदं गुरुअणं पेक्खिअ अभिवादेदुं इच्छामि (क) ।

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ (ख) । (चित्रफलकां दर्शयति) ।

(क) आर्यपुत्र, चित्रगतं गुरुजनं दृष्ट्वा अभिवादयितुम् इच्छामि ।
(ख) पश्यतु पश्यतु भर्तृदारिका ।

Eng. Equiv. अतिस्निग्ध—very affectionately. राज्यलाभशत—the acquisition of a hundred kingdoms. अपराद्ध—guilty.

Prose.—एतत् वाक्यम् राज्यलाभशतात् अपि प्रियतरम् । यत् अस्मासु [तया] स्नेहः न विस्मृत ।

राजा—অহো মাননীয়া রাজ্ঞী অত্যন্ত স্নিগ্ধ (স্নেহযুক্ত) এবং তাঁহার অনুরূপ বাক্য বলিয়াছেন ।

একশত রাজ্যলাভ অপেক্ষাও এই বাক্য অধিকতর প্রিয় । যেহেতু যদিও আমি অপরাধ করিয়াছি, তথাপি তিনি আমার প্রতি স্নেহ ভুলিয়া যান নাই ॥ ১২ ॥

King.—Oh ! Her Ladyship has said very affectionately as is worthy of her.

These words are dearer than even the acquisition of a hundred kingdoms, as she has not forgotten her affection towards me, though I am guilty. 12

পদ্মাবতী—আর্য্যপুত্র, চিত্রে অঙ্কিত গুরুজনকে (বাসবদত্তাকে) দেখিয়া অভিবাদন করিতে ইচ্ছা করি ।

ধাত্রী—দেখুন, দেখুন রাজপুত্রী । (চিত্রফলক দেখাইলেন ।)

पद्मावती—(दृष्ट्वा आत्मगतम्)—हं । अदिसदिसी क्खु इयं अय्याए आवन्तिआए । (प्रकाशम्)—अय्यउत्त, सदिसी क्खु इयं अय्याए (क) ?

राजा—न सदृशी, सैवेति मन्ये । भोः ! कष्टम्,

अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम् ।
इदं च मुखमाधुर्यं कथं दूषितमग्निना ॥ १३ ॥

(क) हम् । अतिसदृशी खलु इयम् आर्याया आवन्तिकायाः । आर्यपुत्र, सदृशी खलु इयम् आर्यायाः ?

Padm*a*vatī.—My beloved Lord, I wish to see the respected lady painted in the picture and salute her.

Nurse.—Just see. O princess, see. (*She shows the portrait*).

Eng. Equiv. अतिसदृश—very similar. स्निग्ध—charming. वर्ण—appearance. विपत्ति—calamity. मुखमाधुर्य—the beauty of the face. दूषित—spoiled.

পদ্মাবতী—(দর্শন করিয়া স্বগত)—হুঁ, এ অনেকটা ঠিক আর্য্যা আবন্তিকার মত। (প্রকাশ্যে)—আর্য্যপুত্র, এ ঠিক আর্য্যার (বাসবদত্তার) মত হইয়াছে ?

রাজা—[তাঁহার] মত নহে ; আমার মনে হইতেছে, তিনিই। হায় কষ্ট !

এই স্নিগ্ধ বর্ণের কি করিয়া এরূপ দারুণ বিপত্তি ঘটিল ? আর, এই মুখের মাধুর্য্য কি করিয়া অগ্নিকর্ত্তৃক দূষিত হইল ? ॥ ১৩ ॥

Padm*a*vatī.—(*Seeing* [*the portrait*], *to herself*),—It resembles very much the respected Āvantik*a*. (*Aloud*) —My beloved, does it indeed resemble Her Ladyship ?

King.—Not [only] resemble, I think it is she. Oh, Alas !

How could the severe calamity come upon this charming complexion ? And how could this beauty of the face be spoiled by the fire ! 13.

पद्मावती—अय्यउत्तस्य पडिकिदिं पेक्खिअ जाणामि इअं अय्याए सदिसी ण वेत्ति (क)।

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ (ख)।

पद्मावती—(दृष्ट्वा) अय्यउत्तस्य पडिकिदीए सदिसदाए जाणामि इअं अय्याए सदिसि त्ति (ग)।

राजा—देवि, चित्रदर्शनात् प्रभृति प्रहृष्टोद्विग्नामिव त्वां पश्यामि। किमिदम् ?

(क) आर्यपुत्रस्य प्रतिकृतिं दृष्ट्वा जानामि इयम आर्याया सदृशी न वेति।

(ख) पश्यतु पश्यतु भर्तृदारिका।

(ग) आर्यपुत्रस्य प्रतिकृत्याः सदृशतया जानामि इयम् आर्याया सदृशीति।

Eng. Equiv. सदृशता—resemblance. प्रहृष्टोद्विग्न—delighted and agitated.

পদ্মাবতী—আর্য্যপুত্রের প্রকৃতি দেখিয়া বুঝিব, ইহা আর্য্যার মত হইয়াছে কিনা।

ধাত্রী—দেখুন, রাজপুত্রি দেখুন।

পদ্মাবতী—(দর্শন করিয়া)—প্রতিকৃতির সহিত আর্য্যপুত্রের সাদৃশ্য থাকায় বুঝিতে পারিতেছি ইহা আর্য্যার মতই হইয়াছে।

রাজা—দেবি, চিত্রদর্শন অবধি তোমাকে যেন হৃষ্ট এবং উদ্বিগ্নের মত দেখিতেছি,—একি ?

Padmavati—By seeing the portrait of my beloved Lord, I shall determine whether this is a faithful portrait of Her Ladyship or not.

Nurse—Just see, O princess, see.

Padmavati—(*Looking* [*at the Portrait*])—On account of the faithfulness of the portrait of my beloved Lord, I think that this [too] is a faithful portrait of Her Ladyship.

पद्मावती—अय्यउत्त, इमाए पडिकिदीए सदिसी इह एव्व पडिवसदि (क)।

राजा—किं वासवदत्तायाः ?

पद्मावती—आम (ख)।

राजा—तेन हि शीघ्रमानीयताम्।

पद्मावती—अय्यउत्त, मम कण्णाभावे केणावि बम्हणेण मम भइणिअत्ति णासो णिक्खित्तो। पोसिदभत्तुआ परपुरुषदंसणं परिहरदि। ता अय्यं मए सह आअदं पेक्खिअ जाणादु अय्यउत्तो (ग)। *

*For ता अय्य मए सह &c. Kale reads—ता अय्या पेक्खदु सदिसी ण वेत्ति। [आर्य्या here meaning the धात्री]।

(क) आर्यपुत्र, अस्या प्रतिकृत्या सदृशी इह एव प्रतिवसति।

(ख) आम।

(ग) आर्यपुत्र, मम कन्याभावे केनापि ब्राह्मणेन मम भगिनिकेति न्यासो निक्षिप्तः। प्रोषितभर्तृका परपुरुषदर्शनं परिहरति। तद् आर्यां मया सह आगतां दृष्ट्वा जानातु आर्यपुत्रः।

King—My beloved queen, I see you as if delighted and agitated since you saw the portrait. What is this ?

পদ্মাবতী—আর্য্যপুত্র, এই প্রতিকৃতির সদৃশী একটী নারী এখানেই বাস করেন।

রাজা—বাসবদত্তার ?

পদ্মাবতী—হাঁ।

রাজা—তাহা হইলে শীঘ্র লইয়া আইস।

পদ্মাবতী—আর্য্যপুত্র, আমার কুমারী অবস্থায় একজন ব্রাহ্মণ 'আমার ভগিনী' এই বলিয়া ন্যাসরূপে রাখিয়া গিয়াছিলেন। তাঁহার স্বামী বিদেশবাসী, এজন্য তিনি পরপুরুষ দর্শন করেন না। অতএব আমার সহিত আগত সেই মান্যা মহিলাকে দেখিয়া আপনি অবগত হউন।

राजा—

यदि विप्रस्य भगिनी व्यक्तमन्या भविष्यति ।
परस्परगता लोके दृश्यते रूपतुल्यता ॥ १४ ॥

Padmavati.—My beloved Lord, a lady resembling this portrait lives in this very place.

King.—Of Vasavadata's ?

Padmavati—Yes.

King.—Then fetch her here quickly.

Padmavati—My beloved lord, while I was unmarried, a Brahmana placed her in my charge as a deposit saying, "she is my sister". As her husband lives abroad, she avoids the sight of un-related males. So, by seeing that lady who has come with me, my beloved lord should know her.

Eng. Equiv. कन्याभाव—the state of an unmarried girl. प्रोषितभर्तृका—a lady whose husband lives abroad. व्यक्तम्—it is clear. परस्परगत—existing in two separate persons. रूपतुल्यता—similarity of appearance.

Prose.—यदि विप्रस्य भगिनी, [सा] अन्या भविष्यति (इति) व्यक्तम् । परस्परगता रूपतुल्यता लोके दृश्यते ।

রাজা—তিনি যদি ব্রাহ্মণের ভগিনী হয়েন, তাহা হইলে স্পষ্টই বুঝা যাইতেছে, তিনি অন্য কেহ হইবেন। জগতে পরস্পরগত রূপসাদৃশ্য দেখা গিয়া থাকে ॥ ১৪ ॥

King.—If she is the sister of a Brahmana, then it is clear that she is a different person. Similarity of appearance existing between two [separate persons] is often seen in this world. 14.

प्रतीहारी—जेदु भट्टा। एसो उज्जइणीओ बम्हणो, भट्टिणीए हत्थे मम भइणिअ त्ति णासो णिक्खित्तो, तं पडिग्गहिदुं पडिहारं उवट्ठिदो (क)।

राजा—पद्मावती, किं नु स ब्राह्मणः?

पद्मावती—होदव्वं (ख)।

राजा—शीघ्रं प्रवेश्यताम् अभ्यन्तर-समुदाचारेण स ब्राह्मणः।

प्रतीहारी—जं भट्टा आणवेदि (ग)। (निष्क्रान्ता)।

(क) जयतु भर्ता। एष उज्जयिनीयो ब्राह्मणः, भट्टिन्या हस्ते मम भगिनिकेति न्यासो निक्षिप्तः, तं प्रतिग्रहीतुम् प्रतीहारम् उपस्थितः।

(ख) भवितव्यम्।

(ग) यद् भर्ता आज्ञापयति।

(প্রবেশ করিয়া)

প্রতীহারী—প্রভুর জয় হউক। সম্প্রতি উজ্জয়িনীর একজন ব্রাহ্মণ বলিতেছেন—"আমার ভগিনী রাজ্ঞীর কাছে ন্যাসরূপে রক্ষিত আছেন।" তিনি তাঁহাকে ফিরাইয়া লইতে দ্বারদেশে উপস্থিত।

রাজা—পদ্মাবতি, এ কি সেই ব্রাহ্মণ?

পদ্মাবতী—হইতে পারেন।

রাজা—অন্তঃপুরোচিত শিষ্টতা-সহকারে সেই ব্রহ্মণকে শীঘ্র লইয়া আইস।

প্রতীহারী—প্রভু যে আদেশ করেন। (নিষ্ক্রান্ত।)

(*Entering*)

Door-keeper.—Victory to the Lord. Here a Brahmana from Ujjayini says,—'My sister has been placed as a ward under the care of the queen." Here he has come to the gate to take her back.

राजा—पद्मावति, त्वमपि तामानय।

पद्मावती—जं अय्यउत्तो आणवेदि (क)। (निष्क्रान्ता)

(ततः प्रविशति यौगन्धरायणः प्रतिहारी च।)

यौगन्धरायणः (आत्मगतम्)—भोः !

प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं
कामं मया कृतमिदं हितमित्यवेक्ष्य।
सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ १५ ॥

(क) यद् आर्यपुत्र आज्ञापयति।

Prose.—नृपतेः हितार्थं राजमहिषीं प्रच्छाद्य मया कामम् इदं हितं कृतम् इति अवेक्ष्य, मम कर्मणि नाम सिद्धेऽपि, असौ पार्थिवः किं वक्ष्यति इति मे हृदयं परिशङ्कितम्।

King—Padmavati, may he be that (i. e. the same) Brahmana ?

Padmavati—May be [so].

King—Bring the Brahmana in quickly with the formalities proper for the inner apartments.

Door-keeper.—As your Lordship commands. (*Exit*).

King.—Padmavati, you too fetch her.

Padmavati.—As my Lord commands. (*Exit*).

রাজা—পদ্মাবতি, তুমিও তাঁহাকে আনয়ন কর।

পদ্মাবতী—আর্য্যপুত্র যে আদেশ করেন। (নিষ্ক্রান্ত।)

(তদনন্তর যৌগন্ধরায়ণ এবং প্রতীহারীর প্রবেশ।)

যৌগ—(স্বগত)—অহো! নৃপতির মঙ্গলের জন্ত রাজমহিষীকে লুকায়িত রাখিয়া আমি যথার্থ এই উপকার করিয়াছি—ইহা দেখিয়া

प्रतीहारी—एसो भट्टा। उपसप्पेदु अय्यो (क)।

यौगन्धरायणः—(उपसृत्य)—जयतु भवान् जयतु।

राजा—श्रुतपूर्व इव स्वरः। भो ब्राह्मण, किं भवतः स्वसा पद्मावत्या हस्ते न्यास इति निक्षिप्ता।

यौगन्धरायणः—अथकिम्।

राजा—तेन हि त्वर्य्यतां त्वर्य्यतामस्य भगिनिका।

(क) एष भर्ता। उपसर्पतु आर्यः।

Eng. Equiv. त्वर्य्यताम्—let be hastened.

যদিও আমার কার্য্য সিদ্ধিলাভ করিয়াছে,—তথাপি এই রাজা কি বলিবেন, ইহা ভাবিয়া আমার হৃদয় শঙ্কিত হইতেছে ॥ ১৫ ॥

(*Then enter Yaugandharāyana and the door-keeper.*)

Yaug. (*To himself*)—Oh !

By concealing the queen in the interest of the king, I have really done him good. Though my object has been fulfilled, yet my heart misgives me as to what the king will say on seeing this. 15.

প্রতীহারী—ইনি রাজা। আপনি ইঁহার সমীপস্থ হউন।

যৌগ—(সমীপস্থ হইয়া)—আপনার জয় হউক।

রাজা—এ স্বর যেন পূর্ব্বে শুনিয়াছি। হে ব্রাহ্মণ, আপনার ভগিনী কি পদ্মাবতীর হস্তে ন্যাস-রূপে রক্ষিত হইয়াছিলেন ?

যৌগ—হাঁ।

রাজা—তাহা হইলে, শীঘ্র করিয়া ইঁহার ভগিনীকে লইয়া আইস।

Door-keeper.—Here is the Lord. Approach him, Sir.

Yaug. (*Approaching.*)—Victory to your Highness.

King.—The voice seems to have been heard before. O Brāhmana, is it that your sister was placed as a ward in the hands of Padmavati ?

প্রতীহারী—জং ভট্টা আণবেদি (ক)। (নিষ্ক্রান্তা)।
পদ্মাবতী—এদু এদু অয্যা। পিঅং দে ণিবেদেমি (খ)।
আবন্তিকা—কিং কিম্!
পদ্মাবতী—ভাদা দে আঅদো (গ)।
আবন্তিকা—দিট্টিআ ইদাণীং বি সুমরদি (ঘ)।
পদ্মাবতী—(উপসৃত্য) জেদু অয্যউত্তো। এসো ণআসো (ঙ)।

(ক) যদ্ ভর্তা আজ্ঞাপয়তি।
(খ) এতু এতু আর্য্যা। প্রিয়ং তে নিবেদয়ামি।
(গ) ভ্রাতা তে আগতঃ।
(ঘ) দিষ্ট্যা ইদানীম্ অপি স্মরতি।
(ঙ) জয়তু আর্য্যপুত্রঃ এষ ন্যাসঃ।

Yaug.—Yes, Sir.

King.—Then be quick to fetch his sister [here].

প্রতীহারী—প্রভু যে আদেশ করেন। (নিষ্ক্রান্ত।)

(তদনন্তর পদ্মাবতী, আবন্তিকা এবং প্রতীহারীর প্রবেশ।)

পদ্মাবতী—আর্য্যা, আসুন আসুন। আপনাকে প্রিয় সংবাদ নিবেদন করিব।

আবন্তিকা—কি, কি!

পদ্মাবতী—আপনার ভ্রাতা আসিয়াছেন।

আবন্তিকা—সৌভাগ্যের বিষয় যে এখনও তিনি স্মরণ রাখিয়াছেন।

পদ্মাবতী (সমীপস্থ হইয়া)—আর্য্যপুত্রের জয় হউক। এই সেই ন্যস্ত বস্তু।

Door-keeper.—As the Lord commands. (*Exit*).

(*Then enter Padmavati, Avantika and the door-keeper*)

Padmavati.—Please come, madam come. I shall relate a good news to you.

राजा—निर्यातय पद्मावति *साक्षिमन्न्यासो निर्यातयितव्यः। इहात्रभवान् रैभ्यः अत्रभवती चाधिकरणं भविष्यतः।

पद्मावती—अय्य, णीअदां दाणिं अय्या (क)।

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* अथवा—Inserted here by Kale.

(क) आर्य, नीयताम् इदानीम् आर्या।

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*A*vantik*a*.—What ? What is it ?

Padm*a*vat*i*.—Your brother has come.

*A*vantik*a*.—Fortunately he remembers me even now.

Padm*a*vat*i* (*Approaching.*)—Victory to my beloved Lord. Here is the deposit.

Eng. Equiv. निर्यातय—return ; give back. साक्षिमत्—having witnesses. अधिकरण—witness. विनीत—learned. दैशिक—a teacher ; a dictator.

রাজা—ফিরাইয়া দাও, পদ্মাবতী। ন্যস্তধন সাক্ষিসমক্ষে ফিরাইয়া দিতে হয়। এখানে পূজনীয় রৈভ্য এবং পূজনীয়া [ধাত্রী] সাক্ষী হইবেন।

পদ্মাবতী—আর্য্য, এখন আর্য্যাকে গ্রহণ করুন।

King—Return it, Padm*a*vat*i*. A deposit should be returned in the presence of witnesses. Here the revered Raibhya and this honoured lady well be the witnesses.

P*a*dm*a*vat*i*.—Sir, let this honoured lady be taken [by you].

धात्री—(आवन्तिकां निर्वर्ण्य)—अम्मो भट्टिदारिआ वासवदत्ता (क) !

राजा—कथं महासेनपुत्री ! देवि, प्रविश त्वमभ्यन्तरं पद्मावत्या सह ।

यौगन्धरायणः—न खलु न खलु प्रवेष्टव्यम् । मम भगिनी खल्वेषा ।

राजा—किं भवानाह ? महासेनपुत्री खल्वेषा ।

यौगन्धरायणः—भो राजन् !

(क) अम्मो ! भर्तृदारिका वासवदत्ता !

ধাত্রী—(আবন্তিকাকে নিরক্ষণ করিয়া)—আহো ! এ যে রাজকন্যা বাসবদত্তা !

রাজা—কি ! মহাসেনের কন্যা ! রাজ্ঞি, তুমি পদ্মাবতীর সহিত অন্তঃপুরে প্রবেশ কর ।

যৌগ—না, না । যাইবে না । এ যে আমার ভগিনী ।

রাজা—আপনি বলেন কি ! ইনি ত' মহাসেনের কন্যা ।

যৌগ—হে রাজন্ !

Nurse (*Closely looking at Avantika*)—What ! This is Princess Vasavadatta.

King.—What the daughter of Mahasena ! O Queen, go back into the harem with Padmavati.

Yaug.—No, no. She must not go back. She is indeed my sister.

King.—What do you say ! She is indeed the daughter of Mahasena.

Yaug,—O King—

भारतानां कुले जातो विनीतो ज्ञानवाञ् शुचिः।
तन्नार्हसि बलाद्धर्तुं राजधर्मस्य देशिकः ॥ १६ ॥

राजा—भवतु, पश्यामस्तावद्रूपसादृश्यम्। संक्षिप्यतां यवनिका।

यौगन्धरायणः—जयतु स्वामी।

वासवदत्ता—जेदु अय्यउत्तो (क)।

राजा—अये! असौ यौगन्धरायणः, इयं महासेनपुत्री।

(क) जयतु आर्यपुत्रः।

Prose.—(त्वम्) भारतानां कुले जातः, विनीतः, ज्ञानवान् शुचिः। तत्, राजधर्म्मस्य देशिकः (सन् त्वं) बलात् हर्तुं न अर्हसि।

ভরতবংশীয়দিগের কুলে আপনার জন্ম, আপনি বিনীত (অর্থাৎ শিক্ষিত), জ্ঞানবান্ এবং পবিত্র। অতএব, রাজধর্ম্মের নির্দ্দেশক হইয়া [ইঁহাকে] বলপূর্ব্বক হরণ করা আপনার উচিত নহে ॥ ১৬ ॥

রাজা—আচ্ছা, আমি তবে রূপসাদৃশ্য দর্শন করিব। যবনিকা (ঘোমটা) সরাইয়া লও।

যৌগ—প্রভুর জয় হউক।

বাসবদত্তা—আর্য্যপুত্রের জয় হউক।

রাজা—আরে! ইনি যৌগন্ধরায়ণ, [আর] ইনি মহাসেনের কন্যা।

You are born in the family of the Bharatas. You are learned, wise and pure. So, a dictator of royal duties as you are, it does not behove you to possess [her] by force. 16.

King.—Well, I shall then see the similarity of appearance. Let the veil be removed.

Yaug.—Victory to my Lord.

Vasava.—Victory to my beloved husband.

King.—Oh! he is Yaugandharayana, and she is the daughter of Mahasena.

किं नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया ।
अनयाप्येवमेवाहं दृष्टया वञ्चितस्तदा ॥ १७ ॥

यौगन्धरायणः—स्वामिन्, देव्यपनयेन कृतापराधः खल्वहम् । तत् क्षन्तुमर्हति स्वामी (इति पादयोः पतति) ।

राजा—(उत्थाप्य)—यौगन्धरायणो भवान् ननु ।
मिथ्योन्मादैश्च युद्धैश्च शास्त्रदृष्टैश्च मन्त्रितैः ।
भवद्यत्नैः खलु वयं मज्जमानाः समुद्धृताः ॥ १८ ॥

Eng. Equiv. यवनिका—veil. वञ्चित—decieved. अपनय—concealment. मिथ्योन्माद—feigned insanity. शास्त्रदृष्ट—supported by the Shastras i. e. books on politics. मन्त्रित—secret counsel. मज्जमान—drowning. समुद्धृत—saved.

Prose.—सा मया भूयः दृश्यते—किं नु इदं सत्यं, (वा) स्वप्नः ! अनया एवम् दृष्टया अपि तदा अहम् वञ्चितः ॥१७॥

मिथ्योन्मादैश्च युद्धैश्च शास्त्रदृष्टैः मन्त्रितैः च भवद्यत्नैः खलु मज्जमानाः वयं समुद्धृताः ॥१৮॥

আমি আবার তাঁহাকে দেখিতেছি, ইহা কি সত্য না স্বপ্ন ? ঠিক এই ভাবেই তখন মৎকর্ত্তৃক দৃষ্ট হইয়া ইনিই আমাকে বঞ্চিত করিয়াছিলেন ॥ ১৭ ॥

যৌগ—প্রভো, দেবীকে অপসারিত করিয়া আমি অপরাধ করিয়াছি প্রভু তাহা ক্ষমা করিবেন । (এই বলিয়া চরণে পতিত হইলেন) ।

রাজা—(উত্থিত হইয়া)—আপনি ত' বাস্তবিক যৌগন্ধরায়ণ । উন্মত্তের ভান, যুদ্ধ এবং শাস্ত্রবিহিত মন্ত্রণা সমূহের দ্বারা আপনার যত্ন হেতু আমরা ডুবিয়া যাইতে যাইতে রক্ষা পাইয়াছি ॥ ১৮ ॥

Is it a reality or a dream that she is again being seen by me ? I was then deceived by her, even though she had been seen in this very way. 17.

Yaug.—My Lord, I am indeed guilty of keeping

यौगन्धरायण—स्वामिभाग्यानाम् अनुगन्तारो वयम् ।

पद्मावती—अम्महे ! अय्या खु इअं ! अय्ये, सहीजण-समुदाआरेण अजाणन्तीए अदिक्कन्दो समुदाआरो । ता सीसेण पसादेमि (क) ।

वासवदत्ता—(पद्मावतीमुत्थाप्य)—उट्ठेहि उट्ठेहि अविहवे ! उट्ठेहि अत्थिसरीरं णाम सरीरं अवरज्झइ (ख) ।

(क) अहो आर्या खलु इयम् । आर्ये, सखीजन-समुदाचारेण अजानन्त्या अतिक्रान्तः समुदाचारः, तत् शीर्षेण प्रसादयामि ।

(ख) उत्तिष्ठ उत्तिष्ठ अविधवे । उत्तिष्ठ । अर्थिसं नाम शरीरम् अपराध्यति ।

the queen concealed. My lord will forgive me for this.

(*With these words, he falls at his feet*)

King.— (*Raising him up*).—You are indeed Yaugandharayana.

While being drowned, we have really been saved by your efforts with your feigned insanity, with secret plans supported by the Shastras. 18.

Eng. Equiv.—अर्थिस—the supplicant's own.

যৌগ—আমরা প্রভুর ভাগ্যরই অনুসরণকারী ।

পদ্মাবতী—ওহে, ইনি নিশ্চয়ই আর্য্যা (বাসবদত্তা) । আর্য্যে, আমি না জানিয়া সখীর ন্যায় আচরণ করিয়া ন্যায্য-আচরণের ব্যতিক্রম করিয়াছি, এজন্য মস্তক নত করিয়া অনুনয় করিতেছি (অর্থাৎ মার্জ্জনা চাহিতেছি) ।

বাসব—(পদ্মাবতীকে উত্তোলন করিয়া)—উঠ, উঠ । তুমি চিরসধবা হও, উঠ । প্রার্থীর নিজ দেহই, (অর্থাৎ প্রার্থী নিজেই) অপরাধী ।

Yaug.—We are the followers of the lot of our Lord.

Padmavati—Oh ! it is indeed Her Ladyship. Madam, proper treatment has been transgressd by me, as I behaved [towards] you unknowingly as a friend. So, I beseech you by [bending down] my head.

পদ্মাবতী—অণুগহিদম্হি (ক)।

রাজা—বয়স্য যৌগন্ধরায়ণ, দেব্যপনয়ে কা কৃতা তে বুদ্ধিঃ?

যৌগন্ধরায়ণঃ—কৌশাম্বীমাত্রং পরিপালয়ামীতি।

রাজা—অথ পদ্মাবত্যা হস্তে কিং ন্যাসকারণম্?

যৌগন্ধরায়ণঃ—পুষ্পকভদ্রাদিভিরাদেশিকৈরাদিষ্টা স্বামিনো দেবী ভবিষ্যতীতি।

(ক) অনুগৃহীতা অস্মি।

Eng. Equiv. বুদ্ধি—motive. শঠ—a rogue.

Vasava. (*Raising Padmavati up*)—Rise up, rise up, O blessed lady (fortunate to enjoy the life-long company of the husband), rise up. The suppliant's own body is to blame.

পদ্মাবতী—অনুগৃহীতা হইলাম।

রাজা—বয়স্য যৌগন্ধরায়ণ, দেবীকে গোপন রাখা বিষয়ে তোমার কি উদ্দেশ্য ছিল?

যৌগ—কৌশাম্বী রক্ষা করিতে পারিব কেবল ইহাই (উদ্দেশ্য)।

রাজা—আর, পদ্মাবতীর হস্তে ন্যাস-রূপে রাখিবার কি কারণ?

যৌগ—পুষ্পকভদ্র প্রভৃতি জ্যোতিষিকেরা বলিয়াছিলেন যে ইনি (পদ্মাবতী) প্রভুর রাজ্ঞী হইবেন, এই (কারণ)।

Padm*a*vat*i*—I am beholden [to you.]

King.—Yaugandhar*a*yana, my friend, what was your motive in concealing the queen?

Yaug.—[my motive was] solely that I should portect Kaus*a*mb*i*.

King.—And what was the cause of placing her as a ward in the hands of Padm*a*vat*i*?

राजा—इदमपि रुमण्वता ज्ञातम् ?

यौगन्धरायणः—स्वामिन्, सर्वैरेव ज्ञातम् ।

राजा—अहो ! शठः खलु रुमण्वान् ।

यौगन्धरायणः—स्वामिन्, देव्याः कुशलनिवेदनार्थमद्यैव प्रतिनिवर्तताम् अत्रभवान् रैभ्यः अत्रभवती च ।

राजा—न, न । सर्व एव वयं यास्यामो देव्या पद्मावत्या सह ।

यौगन्धरायणः—यदाज्ञापयति स्वामी ।

Yaug.—Because the sooth-sayers Pushpaka-bhadra and others predicted that she would be the queen of Your Majesty.

রাজা—ইহাও রুমণ্বান্ জানিতেন কি ?

যৌগ—প্রভো সকলেই জানিত।

রাজা—অহো রুমণ্বান্ কি শঠ।

যৌগন্ধরায়ণ—প্রভো, দেবীর কুশল নিবেদন করিবার জন্য অদ্যই পূজনীয় রৈভ্য এবং পূজনীয়া [ধাত্রী] [উজ্জয়িনী] প্রত্যাবর্ত্তন করুন।

রাজা—না, না। দেবী পদ্মাবতীর সহিত আমরা সকলেই যাইব।

যৌগ—প্রভুর যে অভিমত হয়।

King.—Was it also known to Rumanwán ?

Yaug.—My Lord, it was known to all.

King.—Oh ! what a naughty fellow is Rumanwán !

Yaug.—My Lord, let the honoured Raibhya and this honoured lady return this very day [to Ujjayainí] to relate the welfare of the queen.

King.—No, no. We must all go together along with queen Padmávatí.

Yaug.—As your Majesty commands.

(भरतवाक्यम्)

इमां सागरपर्य्यन्तां हिमवद्विन्ध्य-कुण्डलाम् ।
महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ १९ ॥

(निष्क्रान्ताः सर्वे ।)

षष्ठोऽङ्कः ।

इति स्वप्ननाटकम् अवसितम् ।

Eng. Equiv. भरतवाक्य—a benedictory verse [at the end of a drama]. पर्य्यन्त—boundary. सागरपर्य्यन्ता—surrounded by the seas. हिमवद्विन्ध्यकुण्डला—having the Himalayas and the Vindhyas as her ear-rings. आतपत्र—umbrella. एकातपत्राङ्का—marked by a single royal umbrella, i. e. ruled over by a single sovereign.

(ভরত-বাক্য)

সাগরসীমাবেষ্টিতা, হিমালয় এবং বিন্ধ্যপর্ব্বতরূপ কুণ্ডলধারিণী, একচ্ছত্রাঙ্কিতা এই পৃথিবীকে আমাদের রাজসিংহ শাসন করুন ॥ ১৯ ॥

(সকলে নিষ্ক্রান্ত হইলেন।)

ষষ্ঠ অঙ্ক সমাপ্ত।

স্বপ্ন-নাটক সমাপ্ত।

(*Banedictory verse at the end of the drama*)

May our mighty king rule over this earth surrounded by the seas, having the Himalayas and the Vindhyas as her ear-rings and marked (i. e. controlled) by a single royal umbrella. 19.

(*Exeunt omnes.*)

End of Act VI.

End of the Drama of Vision.

स्वप्नवासवदत्तम्

स्वप्नवासवदत्तम्—Vasavadatta in vision. According to the rules of Sanskrit Rhetoric, a drama of the नाटक class is named after the subject matter of a plot. "नाम कार्यं नाटकस्य गर्भितार्थ-प्रकाशकम्"—साहित्यदर्पण। [For the definition of 'नाटक', see Introduction.]

स्वप्नलब्धा वासवदत्ता इति स्वप्नवासवदत्ता शाकपार्थिवादिवत् मध्यपदलोपी कर्मधारयः)। By लक्षणा (i. e. secondary sense), स्वप्नवासवदत्ता means the work (कृतिः—drama) relating to स्वप्नवासवदत्ता, i. e, the drama in which is represented Vasavadatta who was regained in vision (by Udayana, king of Vatsa). If we identify the name with नाटकम् (neuter) then the word will be neuter.

When neuter, the form may be had in another way. स्वप्नवासवदत्ताम् अधिकृत्य कृतं नाटकम् इतिस्वप्नवासवदत्तम्। स्वप्नवासवदत्ता + अण् by the rule 'अधिकृत्य कृते ग्रन्थे'। The अण् is then elided by the वार्त्तिक-rule 'लुब् आख्यायिकाभ्यो बहुलम्'। Though स्वप्नवासवदत्तम् is technically, not an आख्यायिका, still the rule is applied here on the strength of the plural number in the word आख्यायिका (in the rule quoted above). However that may be, this is a round-about process and has been reasonably rejected by later grammarians, viz. भट्टोजि and others.

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Sans. Expl.—'नान्द्यन्ते' नान्दीपाठं समाप्य, 'ततः प्रविशति' रङ्गम् इति शेषः, 'सूत्रधारः' कुशीलवाध्यक्षः।

Notes

नान्द्यन्ते—नान्द्याः अन्तः—इतत् तस्मिन्।

नान्द्यन्ते....सूत्रधारः—नान्दी is a benedictory verse or verses intended to ward off evils in the preformance of the drama

[It is a part of पूर्व्वरङ्ग which extends up to प्रस्तावना (prologue) from after which begins the real work—the drama proper.* The पूर्व्वरङ्ग has very many details, e. g. प्रत्याहार, नान्दी, रङ्गद्वार, &c., and प्रस्तावना। The author's composition is to begin with रङ्गद्वार; the previous details (including नान्दी) are to be performed by सूत्रधार (who may be accompanied by नट, &c. †). So, the नान्दी which my be different on different occasions cannot form a constant part of the work. Thus,]

नान्दी is the सूत्रधार's मङ्गलाचरण and रङ्गद्वार is the author's मङ्गलाचरण। नान्द्यन्ते ततः प्रविशति सूत्रधारः means—नान्दीपाठानन्तरमेव सूत्रधारः प्रविश्य इदं वक्ष्यमाणं (रङ्गद्वारं) प्रयोजयति। नान्दी has been defined thus—

आशीर्व्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता॥

It should contain some auspicious word such as, शङ्ख, चन्द्र, कमल, &c., and should consist of 8 or 12 पदs.—

मङ्गल्य-शङ्ख-चन्द्राब्ज-कोक-कैरव-शंसिनी।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत॥

The verse उदयनवेन्दु...contains the auspicious words इन्दु, पद्म or पद्मा, &c. and is composed of 8 expressions in all. Hence, it satisfies all the conditions of a नान्दी.

[The word पद in the definition of नान्दी is explained elastically to mean a word (expression) a sentence, or a poetic foot,‡ so that the condition is satisfied in almost all cases. It appears, therefore, that the general practice was that the same verse or verses served the purpose of both नान्दी and रङ्गद्वार। When there are more than three verses the first two or three verses (i. e.

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* प्रस्तावना, being a very important item, is often regarded and dealt with as distinct from पूर्व्वरङ्ग।

† "इदानीं पूर्व्वरङ्गस्य सम्यक् प्रयोगाभावात् एक एव सूत्रधारः सर्व्वं प्रयोजयतीति व्यवहारः"।—साहित्यदर्पण।

‡ श्लोकपादं पदं केचित् सुप्तिङन्तमथापरे।
परेऽवान्तरवाक्यैकस्वरूपं पदमूचिरे॥

8 or 12 feet) are regarded as नान्दी and the rest as रङ्गद्वार (e. g. in the रत्नावली). When the initial verse does not satisfy the conditions of नान्दी (e. g. in the विक्रमोर्वशी), it is to be regarded as the रङ्गद्वार which the सूत्रधार recites after the नान्दी which latter was evidently an extra matter not forming a part of the drama].

In the later dramas the stage-direction नान्द्यन्ते सूत्रधारः occurs after the benedictory verse or verses, and it is explained thus—नान्द्यन्ते सूत्रधारः इदं (रङ्गद्वारं) प्रयोजयति । So, irrespective of the position of the stage-direction, the meaning ultimately remains the same.

सूत्रधारः——सूत्र - धृ + अण् by the rule 'कर्मण्यण्' । सूत्र means 'the thread of the subject-matter of the drama' सूत्रं धारयति इति सूत्रधारः । A सूत्रधार is defined thus—

"नाटकीयकथासूत्रं प्रथमं येन सूच्यते ।
रङ्गभूमिं समाक्रम्य सूत्रधारः स उच्यते" ॥
"नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात् सबीजकम् ।
रङ्गदैवतपूजाकृत् सूत्रधार इति स्मृतः ॥"

Some are of opinion that drama developed from puppet play (पुतुलनाच) which is conducted by means of thread-pulling. Hence the term सूत्रधार ।

Sans. Expl.—'उदयनवेन्दुसवर्णौ उदयकालस्य नूतनेन—नवोदितेन इत्यर्थः—चन्द्रेण तुल्यवर्णौ, गौरवर्णावित्यर्थः 'आसवदत्तावलौ' 'आसवः' सुरा 'दत्तः' याभ्यः ताः आसवदत्ताः, तादृश्यः 'अबलाः' नार्यः याभ्यां तौ. मद्यदानतर्पितकामिनीजना इत्यर्थः; यद्वा, आसवेन दत्तम्' 'आ' समन्तात् 'बलं' ययोः तौ आसवदत्तावलौ, मद्यपानेन बलवत्तरीकृतौ इत्यर्थः—'पद्मावतीर्णपूर्णौ 'पद्मायाः' 'अवतीर्णेन' आविर्भावेन, नपुंसके भावे क्तः, "पूर्णौ" समृद्धसौन्दर्यौ. 'वसन्तकम्रौ' वसन्तकाल इव रमणीयौ 'बलस्य भुजौ' बलरामस्य बाहू 'त्वा" दयिकाजनं पाताम्' रक्षताम् ॥ १ ॥

Notes.

उदयनवेन्दु etc.—नवः इन्दुः—कर्मधारयः, उदयस्य नवेन्दुः—इतत्, (or उदयकालिकः नवेन्दुः—शाकपार्थिवादिवत् समासः) ; समानः वर्णः ययोः तौ सवर्णौ—बहुव्रीहिः । [स is substituted for समान by the rule 'ज्योतिर्जनपद-

रात्रि-नाभि-नाम-गोत्र-स्थान-वर्ण-वयो-वचन-बन्धुषु'] ; उदयनवेन्दुना सवर्णौ—३तत् ।

आसवदत्तावली—आसूयते यः सः आसवः ; that which is distilled ; wine. आ –सु + अप्—कर्म्मणि । इति: आसव; याभ्यः ताः दत्तासवाः or आसवदत्ताः —बहुव्रीहिः ; परनिपात (optional) is by the rule 'वाहिताग्न्यादिषु' । आसवदत्ताः अबलाः याभ्यां तौ—बहुव्रीहिः । बलराम was highly fond of the wine named कादम्बरी [cf, the word हलिप्रिया] and was accustomed to quaff it in company with his wife रेवती । Cf. "हित्वा हालामभिमतरसां रेवतीलोचनाङ्काम्" (मेघदूत) । अबला = woman = wife. Or, आसवेन दत्तम्—३तत्, आ (समन्तात्) बलम्—प्रादिः । आसवदत्तम् आबलं ययोः तौ । This second exposition is preferable as it tallies better with पाताम् । Adj. to भुजौ ।

पद्मावतीर्ण-पूर्णौ—पद्मा is a name of लक्ष्मी, the goddess of beauty 'लक्ष्मीः पद्मालया पद्मा कमला श्रीर्हरिप्रिया'—अमरः । अव – तॄ + क्त – भावे = अवतीर्णम् (= अवतरणम्) । पद्मायाः अवतीर्णम्—६तत्, तेन पूर्णौ—३तत् ।

वसन्तकम्रौ—कम् + र = कम्र by the rule 'नमि-कम्पि-स्म्यजस-कम-हिंस-दीपो रः' । वसन्ते कम्रौ—७तत् । The arms of Balarama were beautiful in spring with decorations put on for amorous sports.

पाताम्—पा (to protect) + लोट् ताम् । लोट् here has been used in the sense of आशिस् by the rule 'आशिषि लिङ्लोटौ' ।

Metre—The metre is आर्य्या । Def.—"यस्याः पादे प्रथमे द्वादश मात्रा-स्तथा तृतीयेऽपि । अष्टादश द्वितीये पञ्चदश चतुर्थके सार्य्या ।" See Appendix I.

Rhetoric.—The figures of speech are अनुप्रास and उदात्त । They are respectively defined thus ;—

'अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य यत्' ।

'समृद्धिमद्वस्तुवर्णनम् उदात्तम्' ।

Students should also notice the following peculiarities of dramaturgy. A नान्दी sometimes supplies hints of the subject-matter of the drama. 'नान्दी काव्यार्थसूचिका' (cf. the नान्दीs in शकुन्तला and रत्नावली) । Here this is done in a two-fold way. Firstly,—the names of the principal characters, viz, उदयन, वासवदत्ता, पद्मावती and वसन्तक have been

mentioned in a covert way (even at the sacrifice of sense to a certain extent). Secondly—by the word 'बल' is indicated the army of उदयन; by 'भुजौ' the ministers यौगन्धरायण and रुमण्वत्, i. e. the two active agents who worked for the recovery of the lost kingdom of Udayana; by the adjectives 'उदयनवेन्दु-सवर्णौ', their sincere work for the cause of their master; by 'वासवदत्ताबलौ', their urging the Queen [Vasavadatta] to undergo troubles and hardships exciting the hope of her husband's undisputed sway over the whole world; by 'पद्मावतीर्णपूर्णौ', their becoming successful by the marriage of पद्मावती with उदयन; and 'वसन्तकम्रौ' (वसन्ते कम्रौ) their becoming happy at the dawn of spring, i. e. when वासवदत्ता is re-united with उदयन। Thus, the नान्दी contains a covert hint of the whole plot of the play. [For the def. of नान्दी, see notes on नान्द्यन्ते etc.]

Ch. of Voice.—सवर्णाभ्यां—बलाभ्यां—पूर्णाभ्यां—कम्राभ्यां भुजाभ्याम् त्वम् पायस्व।

Sans. Expl.—एवम् 'आर्यमिश्रान्' पूज्यान् सभ्यान् 'विज्ञापयामि' निवेदयामि...। 'अये' विस्मये 'किं नु खलु' प्रश्ने 'मयि विज्ञापनव्यग्रे' निवेदनार्थं कृतोद्यमे एव मयि, शब्दः इव श्रूयते [मयेति शेषः]। 'इव' अनिश्चये। 'अङ्ग' भोः, 'पश्यामि' [कुतः शब्द आगच्छति इति शेषः]।

Notes.

आर्यमिश्रान्—प्रशस्ता आर्याः आर्यमिश्राः, तान्—कर्मधारयः by the rule 'प्रशंसावचनैश्च'। Such प्रशंसावाचक words are :—मतल्लिका, मचर्चिका प्रकाण्डम्, उद्घः, तल्लजः, मिश्रः, &c. 'मतल्लिकोद्घमिश्राः स्युः प्रकाण्ड-स्थल-भित्तयः। हस्तपाश्यतटाः पाद-पालि-मचर्चिकादयः'॥ आर्य is defined thus—"कर्त्तव्यमाचरन् काममकर्त्तव्यमनाचरन्। तिष्ठति प्रकृताचारे स वा आर्य इति स्मृतः"।

विज्ञापन-व्यग्रे—Adj. to मयि। भावे ७मी। वि—ज्ञा+णिच्+ल्युट्—भावे—विज्ञापनम्, तस्मिन् व्यग्रः—७तत्, तस्मिन्। The intended विज्ञापना was evidently with reference to the representation of the drama.

अङ्ग—An interjection implying सम्बोधन। 'स्युः प्याट् पाडङ्ग हे है भोः'—इत्यमरः।

Ch. of Voice.— ..आर्य्यमिश्रा: विज्ञाप्यन्ते [मया] । ...शब्दम्... श्रणोमि ।...श्रूयते [मया] ।

Page 4. Notes

नेपथ्ये—नेपथ्य originally meant 'dress'. 'आकल्पवेशौ नेपथ्यं प्रतिकर्म्म प्रसाधनम्'—अमरः । Hence, the word is also used in a secondary sense to mean the tiring room (the place where the actors attire themselves and which is always behind the scenes). 'नेपथ्यं रङ्गभूमौ स्यात्'—विश्वः ।

अय्या = आर्य्याः । In शौरसेनी Prakrit अज्ज is more common form for आर्य्य, but अय्य also is allowed by some.

Rhetoric—The announcement उत्सरत etc. indicates that some persons are being required to be kept out of the way and make way for another and thereby suggests the fact of the drama, that Queen V*a*savadatt*a* will be required to keep herself aloof and pave the way for Padm*a*vat*i*'s entrance into the royal family of the Vatsas. Thus, this line forms the बीज (seed) of the plot. The बीज is defined thus :—

"अल्पमात्रं समुद्दिष्टं बहुधा यद् विसर्पति ।
फलस्य प्रथमो हेतु र्बीजं तदभिधीयते" ॥—साहित्यदर्पण ।

Sloka 2.

Sans. Expl.—भृत्यैरिति । 'मगधराजस्य' दर्शकस्य इत्यर्थः, 'कन्यानुगामिभिः' पद्मावतीसहचरैः 'स्निग्धैः' अनुरक्तैः प्रभुभक्तैः अत एव प्राणव्ययेनापि प्रभुदुहितृरक्षणपरायणैः 'भृत्यैः' सेवकैः 'तपोवनगतः जनः' तपोवने उपस्थिताः सर्वे लोकाः, 'धृष्टम्' दुर्विनीतं यथा स्यात्तथा 'उत्सार्य्यते' निरस्यते—राजकुमार्य्या विश्रम्भसञ्चरणयोग्यतापादनाय इत्यर्थः । मगधराजस्य दर्शकस्य भगिनी राजपुत्री पद्मावती मातृसन्दर्शनात् परं तपोवनं प्रति गच्छति । तदनुयायिकाः भृत्याः जनविमर्द-परिहारकामाः तस्याः अग्रतः स्थितान् जनान् पथः निष्कासयितुम् अतिदुर्विनीतभावेन उत्सरतेत्यादि उद्घोषयन्ति इति सरलार्थः ॥ २ ॥

Notes.

मगधराजस्य—मगधानां राजा—इतत्, तस्य । The affix टच् is added by the rule 'राजाहःसखिभ्यष्टच्' । सम्बन्धे षष्ठी, having सम्बन्ध with भृत्यैः । मगध is south Behar. Its old capital was राजगृह—see Intro.

कन्यानुगामिभिः—Adj. to भृत्यैः। कन्याम् अनुगच्छन्ति ये ते कन्यानुगामिनः। कन्या—अनु—गम्+णिनि—कर्त्तरि, तैः। Here कन्या does not mean the daughter of King Darsaka but the Princess Padmavati, the sister of Darsaka. [See *infra*, the speech of काञ्चुकीय near Sl. 6].

स्निग्धैः—स्निह+क्त—कर्त्तरि। They were devoted servants; hence their solicitude for the comfort of the princess.

तपोवनगतः—तपसः वनम्—६तत्, तत् गतः—२तत्; The epithet indicates that these people ought not to have been driven away in that fashion.

धृष्टम्—क्रिया-विशेषणे २या। धृष्टं यथा स्यात् तथा; in an offensive manner. Not only were the people in the hermitage asked to move aside, but the manner in which they were asked to do so was most offensive.

उत्सार्य्यते—उत्—सृ+णिच्+कर्म्मवाच्ये, लट्, ते।

निष्क्रान्तः—The Nom. is सूत्रधारः। निस्—क्रम+क्त—कर्त्तरि।

Metre.—The meter is अनुष्टुप्।

Def.—'श्लोके षष्ठं गुरु ज्ञेयं सर्व्वत्र लघु पञ्चमम्।
द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः॥'

Ch. of Voice.—...स्निग्धाः कन्यानुगामिनः भृत्याः सर्व्वं तपोवनगतं जनम् ...उत्सारयन्ति।

स्थापना—स्था+णिच्+युच् भावे। The term स्थापना is used by Bhasa in all his plays, while the term प्रस्तावना has been used by later dramatists to indicate the Prologue. प्रस्तावना is the term which explicitly occurs in all works on dramaturgy, e. g. the नाट्यशास्त्र by Bharata, दशरूपक, etc. But the term स्थापना also can be very easily and clearly traced in all these works. The नट who introduces the drama is called स्थापक। After finishing the पूर्व्वरङ्ग, the manager should leave the stage, and the स्थापक should enter and introduce the subject-matter of the plot.

"प्रयुज्य विधिनैवं तु पूर्व्वरङ्गं प्रयोगतः।
स्थापकः प्रविशेत्तत्र सूत्रधार-गुणाकृतिः॥

प्रसाद्य रङ्गं विधिवत् कवेर्नाम च कीर्त्तयेत् ।
प्रस्तावनां ततः कुर्यात् काव्यख्या- (ख्या ?)-पनाश्रयाम्" ।—भरत ।
"पूर्व्वरङ्गं विधायैव सूत्रधारो निवर्त्तते ।
प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः ॥"—साहित्यदर्पण ।

Thus, the prologue may also be called स्थापना ।

Though the स्थापना of Bhasa corresponds to प्रस्तावना of later dramas, yet the requirements of प्रस्तावना are not fully available in it (See Intro.). This may possibly point to the fact that Bh*a*sa flourished in an age before the detailed rules for प्रस्तावना became strictly enforceable. The स्थापना or प्रस्तावना or आमुख as ordinarily met with, has been defined thus :—

नटी विदूषको वापि पारिपार्श्विक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्व्वते ॥
चित्रैर्वाक्यैः स्वकार्य्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥—साहित्यदर्पण ।

In the present case the सूत्रधार is the only person who appears on the stage and introduces the *dramatis personæ*—the servants (of the king of Magadha)—with the stanza—'भर्त्यैर्मगधराजस्य etc. [स्थापकः] "सूचयेद् वस्तु बीजं वा मुखं पात्रमथापि वा"—साहित्यदर्पण । This प्रस्तावना belongs to the class of प्रयोगातिशय which has been defined thus—

"यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रसाध्यते ।
तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा" ॥—साहित्यदर्पण ।

Page 5. Notes.

परिव्राजकवेषः - परि - व्रज + ण्वुल्—कर्त्तरि इति परिव्राजकः ; a wandering hermit. परिव्राजकस्य वेषः इव वेषः यस्य सः—बहुव्रीहिः ।

यौगन्धरायणः—युगन्धरस्य अपत्यं पुमान् इति युगन्धर+फक् by the rule 'नडादिभ्यः फक्' ; (cf. नाडायन, &c.). [फ= आयन] Yaug. was the 'Prime Minister of Udayana.' [See Intro.]

"कुशी युगन्धरस्यासीच्छ्रीमान् यौगन्धरायणः ।
रुमण्वान् सुप्रतीपस्य विजस्य च वसन्तकः ॥—वृहत्कथामञ्जरी ।

आवन्तिकावेषधारिणी—अवन्त्यां भवा, अवन्त्याः आगता इति वा, आवन्ती ; अवन्ती + अण् (+ ङीप्)। अज्ञाता आवन्ती इति आवन्तिका ; आवन्ती + कन् by the rule 'अज्ञाते'। तस्या वेषः—इतत्, तं धारयतीति आवन्तिकावेष - धृ + णिनि —कर्त्तरि। 'वेष' is also spelt with श

वासवदत्ता—[See Intro.] She is the first wife of king Udayana. She was the daughter of Pradyota (also called Mahasena), king of Avanti. She was the result of a boon received by Pradyota from Indra (वासव). Hence she was called वासवदत्ता। Charmed by her beauty, the king became negligent of the affairs of his kingdom and consequently lost the major portion of it. So Yaugandharayana persuaded the Queen to keep herself aloof from her husband for a certain period for the recovery of the lost kingdom. The Queen having agreed, the minister set fire to her palace in Lavanaka and started out as described here. A rumour was spread that the queen and the minister had been consumed by fire.

Sloka 3.

Sans. Expl.—यौगन्धरायणः (वत्सराजमन्त्री) ('कर्णं दत्वा' आकर्ण्य, उत्सारणावाक्यम् इति शेषः)—'कथम्' सविस्मयप्रश्ने, 'इह' अस्मिन् श्रमपूर्णे आश्रमे अपि उत्सार्य्यते' निरस्यते, जन इति शेषः। अत्र विस्मयकारणं वक्ति—'कुतः' इत्यादिना।

Page 6.

धीरस्येति। 'धीरस्य' शमप्रधानस्य 'आश्रमसंश्रितस्य' आश्रमे लब्धाश्रयस्य 'वसतः' निवासं कल्पयतः, [अतः त्यक्तसंसारस्पृहस्य इति बोद्धव्यम्] वसतः इत्यस्यावकरत्वं स्फुटमेव ; 'वन्यैः फलैः तुष्टस्य' स्वच्छन्दं वनजातैः विल्वामलकादिभिः जीवनयात्रां कल्पयतः [अतः भोगस्पृहाशून्यस्य] अत एव 'मानार्हस्य' पूजार्हस्य 'वल्कलवतः' वल्कलधारिणः [वेशभूषास्पृहाशून्यस्य] 'जनस्य' 'त्रासः' भयम् 'समुत्पाद्यते' जन्यते उत्सारणा-वाक्यैः इति शेषः। 'भोः' अहो, 'कः अयम्' 'उत्सिक्तः' दृप्तः 'चलैः भाग्यैः' अस्थिरैः सौभाग्यैः हेतुभिः 'विस्मितः' अहङ्कारेण आध्मातः 'विनयात् अपेतपुरुषः' सौजन्यहीनः जनः, 'निभृतं' शान्तिपूर्णं [कोलाहलरहितत्वात्] 'इदं तपोवनम्' 'आज्ञया' उत्सारणायाः आदेशेन 'ग्रामीकरोति' ग्रामोचितैः कोलाहलैः मुखरयति। तथा च प्रतिमानाटके (७४)—"शङ्खध्वनिस्व पटहस्वनधीरनादैः संमूर्च्छितो वनमिदं नगरीकरोति"। यद्वा, अधीर-ग्रामीण-जनोचिताज्ञा-प्रदानेन तपोवनं ग्रामभावं नयति एवं च तपोवनस्य मर्य्यादां लुम्पतीत्यर्थः। सर्व्वथा आश्रमपदस्य शान्तिविघ्नो नैव कर्त्तव्य इत्यर्थः ॥ २ ॥

Notes

इहापि—The force of अपि is this, that the penance-grove being naturally full of peace and tranquillity, polite conduct only is expected there. Hence, the rudeness of the guards in driving away the crowd is considered to be very improper in that place.

आश्रमसंश्रितस्य—Adj. to जनस्य। सम् ·श्रि+क्त—कर्त्तरि इति संश्रितः। आश्रमं संश्रितः—२तत्. तस्य।

वत्स:—A redundant word. Such an expression is called अवकर (sweepings ; refuse) in Sanskrit.

वन्यैः—वने भवानि वन्यानि, तैः। वन+यत्।

फलैः—करणे ३या।

मानार्हस्य—मानम् अर्हति यः सः—उपपदतत्; मान–अर्ह+अच् कर्त्तर्थ्यां। The special rule here is 'अर्ह' in super-session of the rule 'कर्म्मण्यण्'। Fem.—मानार्हा (instead of मानार्ही which would have been the case if the affix were अण्)।

वल्कलवत:—वल्कल+मतुप्, तस्य। The म of मतुप् is changed into व by the rule 'मादुपधायाश्च मतोर्वोऽयवादिभ्यः:'।

समुत्पाद्यते—सम्-उत्–पद+णिच्+कर्म्मणि लट् ते। Obj.—त्रासः. nom.—पुरुषः understood.

उत्सिक्तः—उत्+सिच्+क्त–कर्त्तरि। उत्–सिच means 'to be proud'.

विनयात्पेतपुरुषः—विनयात् is in अपादाने ५मी with the verb अपेत। अपेतः पुरुषः—कर्म्मधारयः। अप–इ (ण्)+क्त–कर्त्तरि–अपेतः। सापेक्षत्वेऽपि गमकत्वात् समासः। There is also a rhetorical defect here. Here अपेत should have been left uncompounded ; for, by the compounding, the importance of अपेतत्व is lost and the rhetorical defect [दोष] called 'अविमृष्टविधेयांशत्व' has been caused thereby.

भाग्यैः—हेतौ ३या।

विस्मितः वि–स्मि+क्त—कर्त्तरि। The garden for penance should not be turned into a 'bear garden'. वि–स्मि means 'to be astonished'; hence, 'to be proud of'. 'तपः क्षरति विस्मयात्'—Manu IV. 237.

निभृतम्—नि-भृ+क्त कर्मणि। निभृत—lit. come down or lowered; hence—secret, lovely, still, tranquil. cf. 'निभृतद्विरेफम्'—Kumara; 'निभृतोऽइं कर्णाः'—S'ak.

ग्रामीकरोति—अग्रामं ग्रामं करोति इति ग्राम+अभूततद्भावे च्वि+कृ+लट् ति। This is a favourite manner of expression with Bhasa; cf. अविमारक p. 63—"चित्रितलं देवलोकीकरोति"; प्रतिमा VII. 4—"शङ्खध्वनिमृ पटहस्वनधीरनादैः संमूर्च्छितो वनमिदं नगरीकरोति"।

आज्ञया—करणे तृया। आ-ज्ञा+अङ् (भावे)।

Rhetoric.—The fig. of speech is स्वभावोक्ति।

Metre—The metre is शार्दूलविक्रीडित। Def.—

"सूर्य्याश्वैर्यदि मः सजौ सततगाः शार्दूल-विक्रीडितम्"।

Remarks.—Yaugandharayana does not mean to say that he dislikes उत्सारणा। For, he is accustomed to see persons of position moving in procession with such उत्सारणा। His point is that the peace of the penance-grove should not be disturbed; cf. 'विनीतवेशेन प्रवेष्टव्यानि तपोवनानि नाम'—S'ak.

Ch. of Voice.—....वासं समुत्पादयति [पुरुषः] केन अनेन उत्सिक्तेन ...विक्लितेन...अपेतपुरुषेण निभृतमिदं तपोवनम्···ग्रामीक्रियते ?

Sans. Expl.—यो धर्मादित्यादि। एष उत्सारकः अनेन कार्य्येण धर्मभ्रष्टो भविष्यति इत्यर्थः। अहमपि नामेत्यादि। आत्मनः पूर्व्वानुभूतां समृद्धिं स्मृत्वा— वासवदत्तायाः उक्तिरियम्। 'एवमनिर्ज्ञातानि' न सम्यक् परिचितानि 'दैवतानि' देवा अपि 'अवधूयन्ते' अवमन्यन्ते। एते त्वां न जानन्ति इति त्वमपि उत्सार्य्यसे इति ध्वनिः। 'अयं परिभवः' अभ्यक्ततोत्सारणारूपः अपमानः इत्यर्थः।

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वक्तुकामा—वक्तुंकामः यस्याः सा—बहुव्रीहिः। The म् of तुम् is dropped by the dictum 'तुं काम-मनसोरपि'।

अनिर्ज्ञातानि—नि-ज्ञा+क्त—कर्मणि=निर्ज्ञात। न निर्ज्ञातानि—नञ् तत्।

दैवतानि—देवताः एव दैवतानि। देवता+अण्—स्वार्थे। The word दैवत is both masc. and neuter acc. to Amara, but rhetoricians lay down that it must be used exclusively in the neuter. Note that the word दैवत does not retain the

original gender of the word देव although the affix is added स्वार्थे ।—'स्वार्थिका क्वचित् प्रकृतितो लिङ्ग-वचनान्यतिवर्त्तन्ते' ।

अवधूयन्ते—अव—धू+कर्म्मवाच्ये लट् अन्ते । Cf 'अपरिचितदैवनान्यप्यनुचित-परिभवभाञ्जि भवन्ति"—कादम्बरी ।

Rhetoric—In अय्य तह etc. there is the dramatic peculiarity called छादन । '—तदाहुश्छादनं पुनः । कार्य्यार्थमपमानादेः सहनं खलु यद्भवेत्' ॥—साहित्यदर्पण ।

Ch. of Voice.—...केन एतेन उत्सार्य्यते ? येन आत्मा उत्सार्य्यते ।... बलु कामया [भूयते मया] मया...उत्सारयितव्यया भूयते ?...अनिर्ज्ञातानि दैवतानि (रथा) अवधूनोति [जनः] परिश्रमेण परिखेदः...उत्पाद्यते...अनेन परिभवेण ।

Remarks—आर्य्ये नहि एवम् etc.—The sight of the procession. reminds V*a*savadatt*a* of her former exalted position Accustomed to proceed in procession with her heralds and guards, she does not characterise the act as positively sinful, but feels herself highly humiliated to be turned aside before the procession of a like nature.

Sans. Expl.—भुक्तोज्झित: इत्यादि 'भुक्तोज्झितः' आदौ भुक्तः अनुभूतः इत्यर्थः पश्चात् उज्झितः परित्यक्तः 'एष विषयः' परिजनश्लाघापुरःसरं गमनम् इत्यर्थः 'आर्य्यावत्या' त्वया । त्वमपि पूर्व्वम् एवं दासीदासपरिवृता राजैश्वर्य्यशालिनी आसीः, पश्चात् भर्त्तुः ऐश्वर्य्यवृद्धिकामा त्वमेव स्वेच्छया ऐश्वर्य्यं परित्यज्य दुःखं व्रतवती इत्यर्थः । 'न अत्र चिन्ता कार्य्या' पुनरपि आत्मनः श्लाघ्यं पदं प्राप्स्यसि इत्यर्थः ।

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पूर्व्वं त्वयापीत्यादि । 'पूर्व्वं' त्वया अपि'. 'एवम्' ईदृशम [परिजनश्लाघापुरःसरं, यथात्र पद्मावत्याः दृश्यते तद्वत्] 'अभिमत' वाञ्छितं यथा स्यात् तथा गतम्' 'आसीत्' । 'पुनः' 'भर्त्तु विजयेन' स्वामिनः राज्ञः उदयनस्य शत्रुणा सह युद्धजयेन [एवं] 'श्लाघ्यम्' परिजनश्लाघितं यथा स्यात् तथा 'गमिष्यसि' । पूर्व्वम् त्वमपि राजसम्पदम् उपभुक्तवती कालक्रमेण च तव स्वामिनः शत्रुकवलितस्य राज्यस्य उद्धरणात् परं पुनरपि तामवस्थां लप्स्यसे, अतः शुभोदर्के साम्प्रतिकदुःखे त्वया कापि चिन्ता न कर्त्तव्या इत्यर्थः। 'कालक्रमेण' समयगत्या 'जगतः' संसारस्य 'भाग्यपङ्क्तिः' सुखदुःखाद्यनुभूतिपरम्परा 'चक्रारपङ्क्तिः इव' चक्रस्य अरश्रेणिः इव परिवर्त्तमाना 'गच्छति' । "अरमङ्गे रथाङ्गस्य" इत्यभिधानात् चक्रारपङ्क्तिरिति वाचोयुक्तिः स्नेतात्रीत्यादिवत सोढ़व्या । एकस्या

एव अवस्थायाः जगति नात्यन्तिकस्थितिर्विद्यते, किन्तु चक्रस्य आवर्त्तनेन यथा एकस्मात् परम् अन्यस्य आगतिर्ध्रुवा तथैव सुखात् परं दुःखस्य दुःखात् परं सुखस्य च आगमनं ध्रुवम् एव। अतः क्षणिकमिदं दुःखम् इति मत्वा विषादस्त्यक्तव्य इत्यर्थः। अत्र सामान्येन विशेषसमर्थनपरः अर्थान्तरन्यासोऽलङ्कारः, स च चतुर्थचरणस्थया उपमया संसृज्यते ॥ ४ ॥

Notes

भुक्तोज्झितः -पूर्व्वं भुक्तः पश्चाद् उज्झितः इति भुक्तोज्झितः—स्नातानुलिप्तवत् तत्पुरुषः by the rule 'पूर्व्वकालैक-सर्व्व जरत्-पुराण-नव-केवलाः समानाधिकरणेन'. Queen V*a*savadatt*a* had enjoyed prosperity before. But she forsook it of her own accord, as she had been given to understand that by this means the lost prosperity of her husband might be regained. So, these words were addressed to console her when her mind was sinking down under the pressure of hardships and troubles never experienced by her before.

एष विषयः—This matter, viz pompous movements.

त्वया—Nom. of गतम्। 'कर्त्तृकरणयोस्तृतीया'।

अभिमतम्—Adv. to गतम्। अभि मन्+क्त-कर्म्मणि।

गतम्— = गमनम्; गम्+क्त—भावे। Nom. of आसीत्।

श्लाघ्यम्—Adv. to गमिष्यसि। श्लाघ्+ण्यत्।

विजयेन—करणे ३या। वि=जि+अच्—भावे।

कालक्रमेण—प्रकृत्यादित्वात् ३या। कालस्य क्रमः—६तत्। क्रमः=क्रम +घञ् (भावे)।

जगतः—शेषे ६ष्ठी।

परिवर्त्तमाना—Adj. to भाग्यपङ्क्तिः। परि-वृत्+शानच्।

चक्रारपङ्क्तिः—चक्रस्य अराणि-६तत्, तेषां पङ्क्तिः—६तत्। अर means 'the spokes of wheel.' So, the word चक्र is redundant. But such expressions are allowed by rhetoricians. 'कर्णावतंसादिपदे कर्णादिध्वनि-निर्म्मितिः। प्रत्यासत्त्यादि-बोधार्थम्—' ॥ (काव्यप्रकाश)। Similar expessions are—श्रवणकुण्डल, &c. *N. B.* Note that the spelling is पङ्क्ति and not पंक्ति।

भाग्यपङ्क्तिः—भाग्यानां पङ्क्तिः—६तत्।

चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः—cf. 'नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण'—मेघदूत। This is a cosmopolitan conception

occurring in the writings of various poets in all ages and climes. For nice quotations, see Calcutta Oriental Journal vol I. No. 6.

Rhetoric.—The particular statment in the first half of the stanza being supported by the general statement in the last half, the fig. of speech is अर्थान्तरन्यास which is defined thus :

"सामान्यं वा विशेषेण विशेषस्तेन वा यदि ।
कार्य्यं च कारणेनेदं कार्य्येण च समर्थ्यते ।
साधर्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः ॥"—साहित्यदर्पण ।

Here it is सामान्येन विशेषसमर्थनरूपः अर्थान्तरन्यासः । Besides, there is उपमा in the last foot. As the अर्थान्तरन्यास is quite independent of the उपमा, it is an instance of संसृष्टि of the two figures of speech, (as distinguished from सङ्कर where the one is dependent on the other).

Metre.—The metre is वसन्ततिलक । Def. - 'ज्ञेया वसन्ततिलका तभजा जगौ गः' ।

Ch. of Voice.—···अभिमतेन गतेन अभूयत ।...श्लाघ्यम् गंस्यते [त्वया] । भाग्यपङ्क्त्या इव परिवर्त्तमानया गम्यते ।

Notes.

काञ्चुकीयः—काञ्चुकीय means the chamberlain who is characterised by his peculiar (कञ्चुक) cloak. The current form is कञ्चुकी (अस्त्यर्थे इनिः) । Bharata puts it as कञ्चुकीय । Bhasa has काञ्चुकीय which is to be somehow or other derived thus :—

कञ्चुकी भवः इति कञ्चुकीयः ; कञ्चुक+छ by the rule 'गहादिभ्यश्छ' ; कञ्चुकीयः एव इति काञ्चुकीयः ; कञ्चुकीय+अण्—स्वार्थे । [छ—ईय] । वामन has कञ्चुकमात्मन इच्छति इति कञ्चुकीयः ; कञ्चुक+क्यच् by the rule 'सुप आत्मनः क्यच्', ततः अच् ; then स्वार्थे अण् ।

"अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः ।
सर्व्वकार्य्यार्थकुशलः कञ्चुकीत्यभिधीयते ॥
जरा-वैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी ॥"

A कञ्चुकी should have the following qualifications :—

'ये विप्राः सत्त्वसम्पन्नाः कामदोषविवर्ज्जिताः ।
ज्ञान-विज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥'

—भरत ।

Ch. of. Voice.—···उत्क्रियताम् उत्क्रियताम् [युष्माभिः] । दृश्यताम् [त्वया] ।

Sloka 5. (Page 9.)

Sans. Expl.—न खलु इत्यादि । तपोवनस्था जना नैव निराकर्त्तव्याः इत्यर्थः । परिहरतु इत्यादि । 'भवान्' 'नृपापवादं' राजनिन्दां 'परिहरतु' त्यजतु, यथा राजनिन्दा न भवेत् तथा करोतु इत्यर्थः । 'आश्रमवासिषु' तपस्विजनेषु 'परुषं' कठोरता 'न प्रयोज्यम्' नैव प्रकाशयितव्यम् । 'एते मनस्विनः' आश्रमस्थाः उन्नतमनसः जनाः 'नगरपरिभवान्' नागरिक-जीवनस्य अपमानान् 'विमोक्तुं' परिहर्त्तुं 'वनम् अभिगम्य' तपोवनम् एत्य 'वसन्ति' । यान् खलु हृदयमर्मभिदः परिभवान् विमोक्तुं कामाः सन्त्यज्य सर्वान् कामान् अरण्ये विश्राम्यन्तीमे मनस्विनः त एव तत्राप्यापतन्ति इति विषमभेदोऽत्रालङ्कारः ॥ ५ ॥

Notes.

नृपापवादम्—नृपस्य अपवादः—इतत्, तम् । अप – वद् + घञ् = अपवादः ।

परुषम्—Here used in the sense of परुषव्यवहार i. e. harshness. 'निष्ठुरं परुषं ग्राम्यम्'—अमरः ।

आश्रमवासिषु—अधिकरणे ७मी आ – श्रम + घञ्—अधिकरणे इति आश्रमः । आश्रमे वसन्ति इति आश्रमवासिनः, आश्रम – वस + णिनि ; तेषु ।

प्रयोज्यम्—प्र – युज + ण्यत्—कर्मणि ।

नगर-परिभवान्—नगरस्य परिभवाः—इतत्, तान् ।

मनस्विनः—[उन्नतं] मनः एषाम् अस्तीति मनस्विनः, मनस् + विनि

Rhetoric.—The second half being the हेतु of the sentence 'न परुषम् etc.' the fig. of speech is (वाक्यार्थहेतुक) काव्यलिङ्गम् । Def.,—'हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते'—साहित्यदर्पण । In न खलु न खलु etc. there is the नाट्यालङ्कार (dramatic excellence) named नीति । Def.—'नीतिः शास्त्रेण वर्त्तनम्'—साहित्यदर्पण । In परिहरतु भवान् etc., there is उपदेशन । 'शिक्षा स्यादुपदेशनम्' ।

Sl. 5. Metre.—पुष्पिताग्रा । Def—'अयुजि नयुगरेफतो यकारो, युजि च नजौ जरगाश्च पुष्पिताग्रा ।'

Ch. of Voice—भवता नृपापवादः परिक्रियताम्···परुषेण···प्रयोजेन [भूयते] । एतैः मनस्विभिः · उष्यते ।

Pages 9-10.

Sans. Expl.—हन्त इत्यादि । 'हन्त' हर्षे अव्ययम्, 'सविज्ञानम्' विशिष्टेन ज्ञानेन युक्तम् 'अस्य दर्शनम्' काञ्चुकीयस्य आकृतिः । 'वत्से', 'उपसर्पावः तावदेनम्' आवाम् अस्य समीपं गच्छावः ।

किङ्कृतेत्यादि । 'किङ्कृता' किन्निमित्ता 'इयम् उत्सारणा' लोकानाम् अपसारणम् ? तपस्विन्नित्यादि । 'तपस्विन् इति', 'गुणवान्' सम्मानद्योतकः 'खलु' 'अयम् आलापः' एतत् सम्बोधनम् । 'अपरिचयात् तु' अस्य सम्बोधनस्य आकर्णने अनभ्यासवशात् तु 'न श्लिष्यते' न मधुरं लगति [आलापः] 'मे मनसि'—एतत् सम्बोधनेन न मे मनः प्रसादं लभते इत्यर्थः ।

Notes.

हन्त—An interjection implying 'joy'. "हन्त हर्षेऽनुकम्पायां वाक्यारम्भ-विषादयोः"—अमरः ।

सविज्ञानम्—Adj. to दर्शनम् । विशेषं ज्ञानम् विज्ञानम्—प्रादितत्, विज्ञानेन सह वर्तमानम्—बहुव्रीहिः ।

दर्शनम्—दृश् + ल्युट्—कर्मणि ।

वत्से—This term of address by the aged minister is quite appropriate in these distressing circumstances.

किङ्कृता—Adj. to उत्सारणा । केन (हेतुना) कृता इति किङ्कृता—३तत् ।

आत्मगतम्—Also called स्वगतम् । 'अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् ।'—साहित्यदर्पण ।

गुणवान्—Adj. to आलापः । गुण is used in the sense of 'worth' or 'honour'.

आलापः—आ—लप् + घञ् । Conversation, here used in the sense of 'address'.

अपरिचयात्—हेतौ ५मी । परि – चि + अच् = परिचयः । न परिचयः—नञ-तत्पुरुषः तस्मात् ।

श्लिष्यते—श्लिष + लट् ते । Nom.—आलापः understood. श्लिष् to embrace, is दिवादि, परस्मैपदी—श्लिष्यति, etc. Here the आत्मनेपदी use is to be explained by the dictum 'आत्मनेपदमिच्छन्ति परस्मैपदिनां क्वचित्' ।

Ch. of Voice.—...सविज्ञानेन दर्शनेन [भूयते]...उपसर्प्यते एषः [आवाभ्याम्] ...किङ्कृतया उत्सारणया [भूयते] ?...गुणवता अनेन आलापेन [भूयते]... ।

Page 11.

Notes.

Sans. Expl.—भो: श्रूयताम् इत्यादि। 'भो: श्रूयताम्'। 'एषा खलु' 'गुरुभि:' पितादिभि: 'अभिहितनामधेयस्य', कथिताभिधानस्य 'अस्माकं 'महाराजदर्शकस्य' 'भगिनी पद्मावती नाम'। 'सा एषा' 'न:' अस्माकं 'महाराजमातरं' महाराजस्य जननीं 'महादेवीम्' 'आश्रमस्थां' आश्रमे कृतवासाम् 'अभिगम्य' द्रष्टुमागत्य 'अनुज्ञाता तत्रभवत्या' पूज्यया महादेव्या अनुमतगमना सती 'राजगृहम् एव' तन्नामिका राजधानीम् एव, राजकुलमेव वा 'यास्यति'। 'तत् अद्य' 'अस्मिन् आश्रमपदे' आश्रमस्थले 'वास:' स्थिति: 'अभिप्रेत:' अभिलषित: 'अस्या:। तत् भवन्त:—॥

गुरुभि:—Nom. of अभिहितनामधेयस्य। 'गुरू गीष्पतिपित्राद्यौ'—अमर:।

अभिहितनामधेयस्य—नामएव नामधेयम्। नामन्+धेय (स्वार्थे)। 'भाग-रूप-नामभ्यो धेय:' अभिहितं नामधेयं यस्य—बहुव्रीहि: तस्य। In compliance with etiquette, the chamberlain, out of regard for his lord did not like to utter his name directly

महाराजदर्शकस्य—महान् राजा इति महाराज:—कर्मधारय:, स चासौ दर्शकश्च—कर्मधारय:, तस्य। King Darsaka was the son (not probably a later descendant?) of king Ajatasatru who was the son of king Bimbisara, the founder of Rajagriha. He ascended the throne of Magadha *circa* 525 B. C.

N. B. According to the Puranas, दर्शक was the son of अजातशत्रु, but his name does not occur in the Buddhist and Jaina chronicles which, however, mention one Naga Dasaka as a later descendant of अजातशत्रु। The Puranic account is supported by Bhasa's version which may, therefore, be accepted as correct. From a comparison of dates and the nature of accounts, it will not be unreasonable to hold that भास was almost a contemporary or a bit posterior to दर्शक। See Intro.—P. 12.

पद्मावती—पद्म+मतुप्,+ङीप् (in fem.). पद्म becomes पद्मा by the rule 'अन्येषामपि दृश्यते'।

महादेवीम्—महती देवी (=राज्ञी)—कर्मधारय:, ताम्। The great queen i. e. the dowager queen, the mother of the reigning

king. The dowager queens generally retired to forest in company with their husband, if living.

cf. 'वार्द्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम्'—रघुवंश।

Also.—भर्त्रा तदर्पितकुटुम्बभरेण सार्द्धं
शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन्।'—शकुन्तला।

तत्रभवत्या—Nom. of अनुज्ञाता। सा भवती इति तत्रभवती—सह्सुपा ; त्रल् has been added in १मा by the rule 'इतराभ्योऽपि दृश्यन्ते'। .तत्रभवती means 'पूज्या'। 'भवेत् तत्रभवान् पूज्ये तथैवात्रभवानपि'।

राजगृहम्—The ancient capital of Magadha, founded by Bimbisara—about 70 miles to the north of Pataliputra (modern Patna). The word here might mean simply 'royal palace' but the *city* of राजगृह has been clearly referred to later on.

आश्रमपदे—आश्रमः एव पदम् (=स्थानम्)—कर्म्मधारयः, तस्मिन्। 'पदं व्यवसित-त्राण-स्थान-लक्ष्माङ्घ्रि-वस्तुषु'—अमरः।

अभिप्रेतः—अभि-प्र-इ (इण्)+क्त—कर्म्मणि।

अस्याः—शेषे षष्ठी। Or, Nom. of वासः। In cannot be the Nom. of अभिप्रेतः,—षष्ठी being barred by the rule 'न लोकाव्ययनिष्ठाखलर्थ-तृनाम्'।

Ch. of Voice.—शृणु एतया...भगिन्या पद्मावत्या...। तया एतया... अनुज्ञातया...राजगृहम्...यास्यते।...वासेन अभिप्रेतेन [भूयते] भवद्भिः।

Sloka 6. (Page 11.)

Sans. Expl.—तीर्थोदकानीत्यादि। [तत् भवन्तः] 'वनात्' आश्रमसमीपवर्त्तिनः अरण्यात् 'तीर्थोदकानि' तीर्थस्य पवित्राणि जलानि, 'समिधः' यज्ञकाष्ठानि, 'कुसुमानि' पुष्पाणि, 'दर्भान्' कुशान् [च] 'स्वैरम्' स्वेच्छया 'तपोधनानाम्' मुनीनाम् [अर्थे] 'उपनयन्तु' संगृह्णन्तु। 'धर्म्मप्रिया' धर्म्मकार्य्ये अनुरागवती 'नृपसुता' राजकुमारी पद्मावती 'तपस्विषु' विषये 'धर्म्मपीड़ां' धर्म्मकर्म्मव्याघातं 'न हि इच्छेत्' नैव अभिलषेत, 'एतत्' धर्म्मपीड़ावर्ज्जनम् इत्यर्थः 'अस्याः' 'कुलव्रतम्' पूर्व्वपुरुषानुक्रमेण आचरितं व्रतम्। का कथा पद्मावत्याः, यस्मिन् कुले सा जाता तत्र न कोऽपि धर्म्मविघातं कृतवान् इत्यर्थः॥ ६॥

Notes.

तीर्थोदकानि—तीर्थस्य उदकानि—६तत्। "योनौ जलावतारे च मन्त्राद्यष्टादशस्वपि। पुण्यक्षेत्रे तथा पात्रे तीर्थं स्याद्दर्शनेषु च"—हलायुधः।

स्वैरम्—Adverb, स्वेन (स्वातन्त्र्येण) ईर्त्तं इति स्वैर। स्व—ईर+अच् —कर्त्तरि। स्व+ईर=स्वैरम् (instead of स्वेरम्) by the rele 'स्वाद् ईरेरिणोः वृद्धिर्वक्तव्या'। Thus, स्वैरः, स्वैरिणी। 'मन्द-स्वच्छन्दयोः स्वैरः'—अमरः।

तपोधनानाम्—सं मे ६ष्ठी (in the sense of तादर्थ्य when connected with तीर्थोदकानि, &c.) । Also connected with उपनयन्तु । तपः धनं येषाम्—बहुव्रीहिः तेषाम्। V. R. तपोधनानि which means तपसः 'धनानि' साधनानि इत्यर्थः।

धर्म्मप्रिया—धर्म्मः प्रियः यस्याः साः—बहुव्रीहिः। Optionally प्रियधर्म्मा, प्रिय getting optional पूर्व्वनिपात by the Varttika—'वा प्रियस्य' and अनिच् coming in as समासान्त by the rule 'धर्म्मादनिच् केवलात्'।

नृपसुता—नृपस्य सुता—६तत्। Princeess Padmavati was the sister of king Darsaka ; here नृपसुता means princess.

तपस्विषु—अधिकरणे ७मी। तपस् + विनि—प्राशस्त्ये।

कुलव्रतम्—व्रत here means 'tradition' ; rules of conduct.

Rhetoric.—As the word धर्म्मप्रिया stands as the cause of the sentence 'न हि धर्म्मपीड़ामिच्छेत्', the fig. of speech is पदार्थहेतुकं काव्यलिङ्गम् and the last half being the cause of the first half, the fig. of speech is वाक्यार्थहेतुकं काव्यलिङ्गम्।

Here the dramatic peculiarity is दाक्षिण्य। Def.—'दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्त्तनम्—साहित्यदर्पण।

गुणकीर्त्तन also exists here, 'गुणानां कीर्त्तनं यत्, तदेव गुणकीर्त्तनम्'। As it has direct connection with the बीजार्थ, it is an instance of 'विलोभन'] 'गुणाख्यानं विलोभनम्' ।

Metre.—The metre is वसन्ततिलक। See Sloka 4.

Ch. of Voice.—[भवद्भिः] तीर्थोदकानि समिधः कुसुमानि दर्भा...... उपनीयन्ताम्। धर्म्मप्रियया...नृपसुतया......धर्म्मपीड़ा...इष्यते, एतेन—कुलव्रतेन [भूयते]।

Page 12.

Sans. Expl.—एवम् इत्यादि। 'पुष्पकभद्रादिभिः' 'आदेशिकैः' 'भविष्यद्वक्तृभिः 'आदिष्टा' कथिता इत्यर्थः, स्वामिनः' प्रभोः उदयनस्य 'देवी' राज्ञी 'भविष्यति' इति। ततः,

(Sloka 7.)

प्रद्वेष इत्यादि। 'प्रद्वेषः' विद्वेषभावः 'बहुमानः वा' अथवा प्रकृष्टा भक्तिः 'सङ्कल्पात्' मनसोऽभिप्रायवशात् 'उपजायते' समुद्भवति। सङ्कल्पवशात् एव कस्मिन्नपि द्वेषः कस्मिन्नपि वा भक्तिर्जायते जनस्य इत्यर्थः; 'भर्तृदाराभिलाषित्वात्' प्रभोरुदयनस्य दारत्वेन पत्नीत्वेन पद्मावत्याम् मम अभिलाषकारणात् 'अस्यां मे' 'महती स्वता' प्रचुरः आत्मीय-भावः "विद्यते" ॥ ७ ॥

Notes (P. 12)

मगधराजपुत्री—मगधानां राजा इति मगधराजः। 'राजाहःसखिभ्यष्टच्' इति टच् समासान्तः। मगधराजस्य पुत्री—६तत्। पुत्री = पुत्र + ङीप् by the rule 'शार्ङ्गरवाद्यञो ङीन्'।

पुष्पकभद्रादिभिः—We take Pushpaka-bhadra as one name; otherwise, the form would have been भद्र-पुष्पक by the rule 'अल्पाच्तरम्'।

आदेशिकैः—Nom. of आदिष्टा। आदिशन्ति इति आदेशिनः, आ — दिश् + णिनि—कर्त्तरि। आदेशिन एव आदेशिकाः, आदेशिन् + क — स्वार्थे। आ — दिश् means to predict.

आदिष्टा—Adj. to या। आ — दिश् + क्त— कर्म्मणि।

प्रद्वेषः—प्र—द्विष + घञ्—भावे।

बहुमानः—बहुः मानः—कर्म्मधारयः; high regard.

सङ्कल्पात्—सङ्कल्प here means कामना। अपादान is by the rule 'जनिकर्त्तुः प्रकृतिः'।

भर्तृदाराभिलाषित्वात्—हेतौ ५मी। भर्त्तुः दाराः—६तत्, तेषु अभिलाषी - ७तत्, तस्य भावः इति त्वप्रत्ययः, तस्मात्। The word दार is also masc. and plural. Yaugandharayana intended to have Padm*a*vat*i* as the consort of his king.

अस्याम्—अधिकरणे ७मी।

स्वता—स्वस्य भावः इति स्व + तल्। For the word स्वता (used in a slightly different sense) cf. 'कामी स्वतां पश्यति' Sak. II.

Rhetoric.—The fig. of speech is अर्थान्तरन्यास। The बीजार्थ i. e. ulimate aim of the plot (which is the marriage of Padm*a*vat*i* with Udayana) is expressed here. It is an instance of उद्भेद। 'बीजार्थस्य प्ररोहः स्यादुद्भेदः'।

Metre.—अनुष्टुप्।

Ch. of. Voice.—एतया तया मगधराजपुत्र्या पद्मावत्या···[भूयते], यया...

आदिष्टया...देव्या भविष्यति...। प्रद्योतेन बहुमानेन...उपजन्यते।...महत्या स्वतया [भूयते]।

Page 13. Notes.

राजदारिका—राज्ञः दारिका—ष्तत्। दृ + वुञ्—कर्त्तरि इति दारकः a son. [वु = अक]। दारक + टाप् (= आ) [with इत् (इ) before the क of the प्रत्यय]= दारिका। The rule is 'प्रत्ययस्थात् कात्पूर्वस्यात इदाप्यसुपः'।

भगिनिकास्नेह—भगिनी एव भगिनिका, भगिनी + क—स्वार्थे। तस्यां स्नेहः—७तत्।

सपरिवारा—Adj. to पद्मावती। परिवारैः सह वर्त्तमाना—बहुव्रीहिः। परिव्रियते एभिः इति परिवाराः, परि – वृ + घञ्—करणे ; attendants.

स्वागतम्—सु – आ – गम + क्त भावे।

राजदारिकायाः—शेषे ६ष्ठी। कारक-६ष्ठी is prohibited by the rule 'न लोकाव्यय etc.'

Sans. Expl.—'अभिजनानुरूपम्' अभिजनस्य उच्चकुलस्य, अनुरूपम् योग्यम् 'खलु अस्याः 'रूपम्' आकृतिरित्यर्थः। 'तपोवनानि' 'नाम' वाक्यालङ्कारे 'अतिथिजनस्य' अभ्यागतलोकस्य 'स्वगेहम्' आत्मनः गृहम्, तथैव स्वच्छन्दवासयोग्यम् इत्यर्थः। ...'विश्वस्तास्मि' सम्यक् निश्चिन्ताहम्। 'अनेन' त्वदुक्तेन 'बहुमानवचनेन' समादरवाक्येण 'अनुगृहीतास्मि' आश्वासितास्मि इत्यर्थः।

Notes.

अभिजनानुरूपम्—रूपस्य योग्यम् अनुरूपम्—अव्ययीभावः। अभिजनस्य अनुरूपम्—६तत्।

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अतिथिजनस्य—अतिथिः एव जन—कर्मधारयः, तस्य।

स्वगेहम—स्वस्य गेहम् or स्वं गेहम्—६तत् or कर्मधारयः She means to say that an outsider even has the right of making himself as comfortable in a penance grove as in his own house.

तपोवनानि...स्वगेहम्—The विधेय need not have the same number and gender as those of the उद्देश्य।

विश्वस्तास्मि—Some read विश्वसिमि। We prefer the former on the strength of the expression उत्पादित-विस्रम्भा in page 16.

Rhetoric.—In तपोवनानि नाम etc. there is the dramatic

peculiarity called अथरसङ्घात। 'वर्णमात्रसङ्घातविशेषैरक्षरैर्मितः।'— साहित्यदर्पण।

Sans. Expl.—न हीत्यादि। न केवलं आकृतिः, अस्या वचनमपि मधुरमित्यर्थः।

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भद्रे इत्यादि।...'भद्रमुख' भद्रं मुखं यस्य तादृशस्य, शोभनाकृतेः दर्शकस्य इत्यर्थः।...'वरयति' विवाहार्थं प्रार्थयते।

भर्त्रीत्यादि।...'स:' 'दारकस्य कारणात्' पुत्रार्थम्, पुत्रेण सह अस्याः विवाहं दातुमित्यर्थः 'दूतसम्पातं' दूतसंप्रेषणम् इत्यर्थः।

भवत्वित्यादि।...'आत्मीया' भ्रातृपत्नीत्वात् स्वजन इत्यर्थः।

अर्हा खल्वित्यादि। 'अर्हा' योग्या खलु 'इयमाकृतिः' पद्मावत्याः इति बोद्धव्यम् 'अस्य बहुमानस्य' प्रद्योतेन दूतप्रेषणरूपस्य। 'महत्तरे' अतीव समुन्नते...।

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भद्रमुखस्य—भद्रं मुखं यस्य—बहुव्रीहिः।

प्रद्योतः—Name of the father of V*a*savadatt*a* also called महासेन or चण्ड-महासेन। See Intro. (Sec, XII), Page 32.

कारणात्——हेतौ ५मी।

दूतसम्पातम्—सम्—पत+घञ्—भावे=सम्पातः। सम्पातः is to be taken in the sense of प्रेषण। The actual reading seems to have been संवाद, the meaning is—he is carrying on negotiations through messengers. दूतानां सम्पातः—इतत्, तम्।

आत्मीया—आत्मन्+छ। V*a*savadatt*ā* rejoices at the idea that Padm*ā*vat*i* will be her brother's wife. So it is to be inferred that Yaugandhar*a*yana did not disclose to V*a*savadatt*a* his scheme of bringing about the marriage of Padm*a*vat*i* with Udayana.

बहुमानस्य—To be connected with अर्हा। शेषे ६ष्ठी।

उभआवि=उभे। There is no द्विवचन in प्राकृत। *N. B.* In Sanskrit उभय is used in sing. and plural; उभ is always dual.

महत्तरे—Adj. to राजकुले। The affix तर indicates the superiority of these two dynasties to the others. The dynasties meant are those of दर्शक (of Magadha) and of प्रद्योत (of Ujjayin*i*).

Rhetoric.—In भद्रे इयं गावद् etc. we get the अर्थप्रकृति called बिन्दु। Def. 'अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम्'—साहित्यदर्पण।

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Sans. Expl.—आर्येत्यादि काञ्चुकीयं प्रति पद्मावत्या: उक्ति:।...'आत्मानम् अनुग्रहीतुम्' मम दानग्रहणेन मां कृतार्थीकर्तुम् इत्यर्थ:।

यदभिप्रेतमित्यादि। 'यत् अभिप्रेतम्' यत् कर्त्तुमिष्टत् 'भवत्या'।...'अत्रभवती' पूज्या...'अनेन विस्रम्भेण' समादरलाभात् युष्माभि: सह परिचयेन 'उत्पादितविस्रम्भा' जनित-विश्वासा 'धर्मार्थम्' पुण्यलाभाय्था 'अर्थेन' अभिप्रेतार्थदानार्थम् इत्यर्थ: 'उपनिमन्त्रयते' भवत: दान-ग्रहणार्थम् इत्यर्थ: !

Notes

आर्य—Addressed to the Chamberlain.

आत्मानम्—पद्मावत्या: आत्मानम्।

अनुग्रहीतुम्—अनु – ग्रह + तुम्। 'Tó favour her' means 'to accept gifts from her'

अभिप्रेत-प्रदानेन—इतत। हेतौ ३या।

अनेन विस्रम्भेण—Nom. of उत्पादित। 'समौ विस्रम्भ-विश्वासौ'—अमर:। The root here is स्रम्भ (दन्त्य स)। श्रम्भ (with तालव्य श) means प्रमाद (carelessness).

उत्पादितविस्रम्भा—उत् – पद् + णिच् + क—कर्म्मणि = उत्पादित। उत्पादित: विस्रम्भ: यस्या: सा – बहुव्रीहि:।

धर्म्मार्थम्—धर्म्माय इदम्—नित्यसमास:।

अर्थेन – हेतौ ३या। Here अर्थेन means प्रार्थितदानेन—for offering desired objects. 'फलमपीह हेतु:' as in अध्ययनेन वसति।

Remarks.—In 'आर्ये किं इष्ट:' etc. a very charming phase of the character of पद्मावती is revealed. The humble way in which she proceeds to offer gifts to the hermits is worthy of a princess born in a very high family. The same smooth and courteous mode of expression in the speech of the Chamberlain reveals the charm and sweetness of the environments in which she had been brought up. The haughtiness in the conduct of the guards in removing the

people away from the path, should not be taken into account here, as they were mere soldiers (भटs) called on that particular occasion to serve guards and were not permanent attendants.

Sloka 8. (Page 17.)

Sans. Expl.—'कलशेन' जलाधारेन 'कस्य अर्थः' कस्य प्रयोजनम् अस्ति ? 'कः', 'वासः' 'मृगयते' लिप्सते इत्यर्थः ? 'यथानिश्चित' शास्त्रनिर्द्दिशानुसारतः? 'दीक्षां पारितवान्' धर्म्मशिक्षाम् निःशेषितवान् [कः शिष्यः] 'किम् इच्छति' ? 'यत् द्रव्य' 'पुनः' पद्मावतीसमीपात् ग्रहणानन्तरम् इत्यर्थः । 'गुरोः देयं भवेत्' गुरवे दक्षिणास्वरूपेण दातव्य' स्यात् । 'धर्म्माभिरामप्रिया' धर्म्मनिरते जने भक्तिसम्पन्ना 'नृपजा' राजपुत्री 'इह' अस्मिन् आश्रमे 'आत्मानुग्रहम् इच्छति' आत्मनि अनुग्रहम् [दानग्रहणेन तपस्विजनस्य इति शेषः] इच्छति । 'यस्य' 'यत्' वस्तु 'समीप्सितम्' प्राप्तुम् काङ्क्षितम् 'अस्ति' 'तद् वदतु' तद्वस्तु नाम्ना निर्द्दिशतु इत्यर्थः । 'अद्य' 'कस्य' कस्मै जनाय इत्यर्थः 'किं' वस्तु 'दीयताम्' राजपुत्र्या इति शेषः । यो यदिच्छति तस्मा एव तत् सा दास्यति इति घोषणार्थः ॥ ८ ॥

Notes

कलसेन—करणे ३या । It is करण of the verb 'साध्यते' suppressed in the sentence 'कलसेन कस्य अर्थः [साध्यते]' 'गम्यमानापि क्रिया कारक-विभक्तौ प्रयोजिका"—सिद्धान्तकौमुदी । The word is also spelt with श and is also fem. [कलसी or कलशी]

मृगयते—मृग+लट् ते । मृग—to seek is चुरादि, आत्मनेपदी ।

यथानिश्चितम्—क्रियाविशेषणे २या । निर् – चि क्त—कर्म्मणि निश्चित । What has been prescribed or fixed. निश्चितम् अनतिक्रम्य—अव्ययीभावः ।

दीक्षाम्—Obj. of पारितवान् । दीक्षा is a means of acquisition of 'religious knowledge.' "दीयते ज्ञानमत्यन्तं क्षीयते पापसञ्चयः । तेन दीक्षेति सा प्रोक्ता पापक्षेपणक्षमा क्रिया ॥'

पारितवान्—Adj. to जनः understood. पार+क्तवतु । The root पार (अकारान्त) means to complete [a work] and is चुरादि, परस्मैपदी । पारयति, etc.

गुरोः—शेषे ६ष्ठी in the sense of सम्प्रदान, as in रजकस्य वस्त्रं ददाति ।

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आत्मानुग्रहणाम्—आत्मनि अनुग्रहः—७तत्, तम् ।

नृपजा—नृप – जन + ड—कर्त्तरि ।

धर्म्माभिरामप्रिया—अभिरमन्ते अत्र इति अभिरामाः, अभि – रम + घञ्—अधिकरणे ; agreeable ; charming. धर्म्मेण अभिरामाः—३तत् ; तेषां प्रिया—६तत् ; or, ते प्रियाः यस्याः सा—बहुव्रीहिः ।

समीप्सितम्—सम्—आप् + सन् + क्त—कर्म्मणि ।

कस्य—सम्प्रदानस्य सम्बन्धविवक्षया ६ष्ठी ।

Rhetoric.—Here धर्म्माभिरामप्रियत्व being the cause of the distribution of gifts the fig. of speech is काव्यलिङ्ग । Dramatic peculiarity (नाट्यालङ्कार) is उल्लेख । 'कार्य्यग्रहणमुल्लेखः'—सा. द. ।

Metre.—शार्द्दूलविक्रीड़ित । See Sl. 13.

Ch. of Voice.—.. अर्थेन (भूयते), केन वासः इष्यते…परितवता किम् इष्यते, येन…ईयेन (भूयेत) ? धर्म्माभिरामप्रियया नृपजया…आत्मानुग्रहः इष्यते । …येन समीप्सितेन भूयते, तत् उच्यताम्…किं ददातु (सा) ।

Sans. Expl.—'हन्त' हर्षे, 'इष्टः उपायः' लब्धा कार्य्यपद्धतिः । 'दिष्ट्या' भाग्येन 'सफलं' सार्थकं मे 'तपोवनाभिगमनम्' मम आश्रमप्रवेशः ।

Notes

हन्त—A particle here implying 'joy'. "हन्त हर्षेऽनुकम्पायां वाक्यारम्भ-विषादयोः"—अमरः ।

उपायः—उप – इ + अच् । The proclamation 'यद् यस्यास्ति समीप्सितं वदतु तत् etc.' reveals to Yaugandharayana the means of placing Vasavadatta in charge of Padmavati.

अर्थी—अर्थः अस्तिस्थितः 'अस्य इति अर्थी, अर्थ + इनि by the rule 'अर्थाच्चासन्निहिते' । (So, अर्थी is to be distinguished from अर्थवान्) Or, अर्थयते इति अर्थ + णिनि—कर्त्तरि । But the former course is to be preferred because of the dictum—'कृद्वृत्तेस्तद्धितवृत्तिर्गरीयसी' ।

दिष्ट्या—अव्यय used as an exclamation of joy.

सफलम्—फलेन सह वर्त्तमानम्—बहुव्रीहिः ।

Page 18.

Sans. Expl.—'सन्तुष्टतपस्विजनम्' सन्तुष्टाः यथालब्ध-फलमूलादिभिः तृप्ताः अतः निर्लोभा इत्यर्थः तपस्विजनाः मुनयः यत्र तादृशम् 'इदम् आश्रमपदम्'। 'आगन्तुकेन' अचिरागतेन 'अनेन भवितव्यम्' [यतः एष लोभो दृश्यते]।

...'स्वसा' भगिनी। 'प्रोषित-भर्तृकाम्' 'प्रोषितः' प्रवासं गतः 'भर्ता' स्वामी यस्याः ताम् 'इमां' भगिनीम् 'इच्छामि' 'अत्रभवत्या' राजपुत्र्या पद्मावत्या 'कञ्चित् कालम्' 'परिपाल्यमानाम्' अवेक्ष्यमाणाम्। 'कुतः',—

Notes

सन्तुष्टतपस्विजनम्—तपस्विनः एव जनाः—कर्मधारयः, सन्तुष्टाः तपस्विजनाः यस्मिन् तत्—बहुव्रीहिः।

आगन्तुकेन—Nom. of भवितव्यम्। आ–गम्+तुन्=आगन्तुः। आगन्तुः एव आगन्तुकः—स्वार्थे क प्रत्यय। The Lady hermit means to say that the hermits of that hermitage are contented with whatever they have there and so they are not disposed to accept gifts. But the greediness expressed by the words 'अहमर्थी' makes her think that the speaker must be a new-comer.

प्रोषितभर्तृकाम्—प्र – वस + क्त – कर्त्तरि = प्रोषितः; living abroad. प्रोषितः भर्ता यस्याः सा—बहुव्रीहिः। कप् as समासान्त is added by the rule 'नद्यृतश्च'।

परिपाल्यमानाम्—परि – पा + णिच् (or, पाल चुरादि) + कर्मणि शानच्।

Remarks—In this play V*a*savadatt*a* is placed in charge of the Princess (under the name of *A*vantik*a*) and is passed off as the sister of Yaug. But a slight difference is noticed in the story of the कथासरित्सागर where she was introduced as Yaug.'s daughter who had been deserted by her husband, and now her father was out in quest of his son-in-law.

N. B. The object of placing V. in charge of P. was tow-fold; (i) acquisition of P. and (ii) P. would bear testimony to the the chastity of V. during her life *incognito*. Cf. शीलसाक्षिणी—K. S. IV. I. 121.

"इयमावन्तिका नाम राजपुत्रि सुता मम।
अस्याश्च भर्ता व्यसनी त्यक्त्वैनां क्वापि निर्गतः॥

तदेतां स्थापयाम्यद्य तव हस्ते यशस्विनि ।
यावत्समानयाम्यस्या भर्त्तारमनुपाधिरात् पतिम् ॥"

Rhetoric.—In इन्म इष्ट उपाय: etc. and इय मे स्वसा etc. we see Yaug. rapidly proceeding towards achievement of his aim. So, of the five भवस्थाs of a कार्य्य, the भवस्था technically called 'प्रयत्न' is present here. 'प्रयत्नस्तु फलावाप्तौ व्यापारोऽतित्वरान्वित: ।' The dramatic pecularity called करण (an अङ्ग of the मुखसन्धि) exists here. '— करणं पुन: । प्रकृतार्थसमारम्भ:—'।—सा. द.। Moreover there is the नाट्यालङ्कार called 'याच्ञा'। 'याच्ञा तु क्वापि याच्ञाया: स्वयं दूतमुखेन वा'—सा. द.। In सन्तुष्टतपस्विजनम् etc. the fig. of speech is (वाक्यार्थगत) काव्यलिङ्ग ।

Page 19. (Sloka 9.)

Sans. Expl.—कार्य्यमित्यादि । 'भर्थै:' धनै: 'न एव' 'न भपि' 'भोगै:' सुखै:, 'न वस्त्रै:' न परिच्छेदै: [मे] 'कार्य्यं' प्रयोजनम् भस्ति इति शेष: । 'वृत्तिहेतो:' जीविकाया: कृते 'भहं' 'काषायं' रक्तवास: 'न प्रपन्न:' न धृतवान् । 'धीरा' विवेकवती 'दृष्टधर्म्मप्रचारा' ज्ञातधर्म्मपद्धति: 'इयं कन्या' एषा राजपुत्री पद्मावती 'मे भगिन्या:' मम स्वसु: 'चारित्रं' सतीत्वम् इत्यर्थ 'रक्षितुम्' भवेक्षितुं 'शक्ता' समर्था भवति । भत: भस्या: समीपे स्वसु: भवस्थानमहम् इच्छामि इत्याशय: ॥ ९ ॥

Notes.

भर्थै: etc.—करणे ३या । See notes on कलत्रेण in Sl. 8.

काषायम—कषायेण रक्तं (वस्त्रम्) इति कषाय + भण् by the rule 'तेन रक्तं रागात्' । कषाय means 'a dye' (original or mixed). So, =dyed (cloth).

वृत्तिहेतो:—वृत्तिरेव हेतु:—कर्म्मधारय:, तस्मात् । Acc. to some (e. g. मल्लिनाथ, पुरुषोत्तम—the author of भाषावृत्ति of Panini), the विभक्ति is ६ष्ठी by the rule 'षष्ठी हेतुप्रयोगे' । Acc. to others, the विभक्ति is हेतौ ५मी, the rule 'षष्ठी हेतुप्रयोगे' being applicable according to them, in cases of non-compounds only.

प्रपन्न:—प्र—पद क्त—कर्त्तरि ।

दृष्टधर्म्मप्रचारा—Adj. to कन्या । धर्म्मस्य प्रचार:—६तत्, दृष्ट: धर्म्मप्रचार: यया सा—बहुव्रीहि: । As she herself is aware of the rules of धर्म्म, she is expected to be a proper guard to the धर्म्म of those placed under her care.

शक्ता—Adj. to कन्या । शक + क्त—कर्त्तरि ।

चारित्रम्—चरित्र + अण्—स्वार्थे ।

Remarks,—The fig. of speech is काव्यलिङ्ग (in the last half of the *Sloka.*).

Metre—वैश्वदेवी । "पञ्चाश्वैश्छिन्ना वैश्वदेवी ममौ यौ"—वृत्तरत्नाकर ।

Ch. of Voice.—...कार्येण (भूयते)...मया काषायम्...प्रपन्नम् । धीरया इष्टधर्मप्रचारया अनया कन्यया...शक्यया (भूयते) ।

Sans. Expl.—हमिति तत्त्वार्थावधारणे अव्ययम् ।...'क्रमं न करिष्यति' कुत्रापि विषये अवसरो न भविष्यति इत्यर्थः । भवतीत्यादि । 'महती' गुर्वी 'खलु अस्य' 'व्यपाश्रयणा' प्रार्थना परपत्न्याः चारित्ररक्षारूपं कार्यं नव सुकरम् इत्यर्थः । 'कथं प्रतिजानीमः' कथं स्वीकुर्मः ।

हम्—An interjection implying 'comprehension'. Here *Vasavadatta* comprehended the scheme of Yaug. This speech also indicates that *Vasavadatta* was not aware of the whole scheme of the ministers.

निक्षेप्तुकाम :—निक्षेप्तुं कामः यस्य सः—बहुव्रीहिः । The म् of तुम् is dropped before काम and मनस् by the dictum 'तु' काम-मनसोरपि' ।

क्रमम्—क्रम + घञ्—भावे । " 'क्रमु' पादविक्षेपे" इति धातुः ।

Rhetoric.—The dramatic peculiarity called 'क्षिप्ति' is present in हम् इह । 'रहस्यार्थस्य तूद्भेदः क्षिप्तिः स्यात्'—सा. द. ।

Page 20.

व्यपाश्रयणा—वि – अप – आ—श्रि + युच्—भावे (बाहुलकात्) ।

Sloka 10.

Sans. Expl.—'अर्थः' धनम् 'सुखम्' अक्लेशेन 'दातुं भवेत्' दातुं शक्यः भवेत् इत्यर्थः 'प्राणाः' जीवनं 'तपः' तपस्यार्जितं स्वर्गादिकं फलं 'सुखम्' अक्लेशेनैव दातुं शक्या भवेयुः इति शेषः । 'अन्यत् सर्वं' 'सुखम्' अक्लेशेन 'भवेत्' सम्पद्यते' [किन्तु] 'न्यासस्य रक्षणम्' अपरेण न्यस्तस्य द्रव्यस्य रक्षणम् 'दुःखम्' न सुसाध्यम् । कालेन विषयमात्रस्य परिवर्त्तनम सम्भावितम्, अतः किमपि यथालब्धं प्रतिपादयितुं दुष्करमेव इत्यर्थः ॥ १० ॥

Notes

अर्थः—Nom. of भवेत् । It does not take स्या as the obj. of दातुम्, as it is principally connected with भवेत् । The dictum is 'प्रधानशक्त्यभिधाने गौणशक्तिः अभिहितवद् भवति' ।

सुखम्—क्रियाविशेषणे २या। सुख + अच (अर्श-आदित्वात्)। Then adv. modifying दातुम्।

अर्थ...सुखं भवेत्—The most natural prose-order will be—अर्थः दातुं सुखं भवेत् (instead of अर्थः सुखं दातुं भवेत्) for this will be in keeping with the structure in न्यासस्य रक्षणं दुःखम्। The difficulty will be in respect of the neuter gender in सुखम् while अर्थ is masculine. Some would propose to take it as शक्यम्...आलिङ्गितुं पवनः (Sakuntala) on which Vamana remarks—'शक्यम् इति रूपं विलिङ्गवचनस्यापि कर्माभिधायां सामान्योपक्रमात्'।

न्यासस्य—कर्मणि ६ष्ठी। Obj. of रक्षणम्। नि – अस् + घञ्—कर्मणि।

दुःखम्—Adj. to रक्षणम्। दुःख + अर्श आदिभ्योऽच्।

Rhetoric—There being the same धर्म of the अप्रस्तुत elements अर्थ, प्राण and तपः, the fig. of speech is तुल्ययोगिता। 'पदार्थानां प्रस्तुतानामन्येषां वा यदा भवेत्। एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता'॥ —सा. द।

Metre.—अनुष्टुप्।

Ch. of. Voice.—अर्थेन...भूयेत, प्राणैः...तपसा...[भूयेत], अन्येन सर्वेण ...भूयते...रक्षणेन दुःखेन [भूयेत]।

Pages 20—22

Sans. Expl.—.. 'उद्घोष्य' उच्चैः प्रख्याप्य...'अयुक्तम्' अकर्तव्यम् इत्यर्थः 'इदानीं विचारयितुम्' स्वीकरोमि न वा इति चिन्तयितुम्।...'अनुतिष्ठतु' करोतु...

...'सत्यवादिनी' कार्यतः वाक्यस्य अनुष्ठात्री। भवति तथ्यवादि।

('उपगम्य' यौगन्धरायणम् उपसृत्य)। 'भोः' हे साधो, 'अभ्युपगतम्' स्वीकृतं 'अत्रभवतः भगिन्याः' 'परिपालनम्' रक्षणम् 'अत्रभवत्या' पूज्यया राजपुत्र्या।

...'वत्से' इति वासवदत्तां प्रति उक्तिः। 'उपसर्प' समीपवर्तिनी भव...।

'का गतिः' यौगन्धरायणस्य आदेशपालनात् ऋते नास्ति अन्यः कोऽपि उपायः। 'मन्दभागा' जीवत्यपि तादृशी स्वामिनि, स्वेच्छया दुःखं हतवती इति भाग्यहीना।

Notes.

प्रतिजानीमः—Should have been प्रतिजानीमहे।—'संप्रतिभ्याम् अनाध्याने'।

उद्घोष्य—उत्-घुष (चुरादि) + ल्यप्।

अनुरूपम्—रूपस्य योग्यम्—अव्ययीभावः।

सत्यवादिनी—सत्य + वद् + णिनि—कर्तरि।

अभ्युपगतम् – अभि – उप—गम + क्त—कर्मणि । Obj.—परिपालनम् । अभ्युपगम means स्वीकार ।

मन्दभागा—मन्दः भागाः यस्याः सा—बहुव्रीहिः । Here भाग means भाग्य ।

Rhetoric.—In प्रथमम् उद्घोष्य etc. there is the Dramatic Peculiarity 'युक्ति' । 'सम्प्रधारणमर्थानां युक्तिः' । —सा. ६द. । (अर्थानां सम्प्रधारणम् means कार्यव्यनिर्णयः) In चिरं जीवतु, there is the नाट्यालङ्कार 'आशीः' । 'आशीरिष्टजनाशंसा'—सा. द. ।

Remarks.—का गतिः etc.—This speech of *Vasavadatta* fully reveals the agony of her heart. The whole scheme of Yaug. has not been disclosed to her. She knows so far only that she will have to live apart for a certain period from her beloved husband, and this much only is too severe for her, though she undertakes to do it for the recovery of the lost kingdom of her husband. And now to live "*incognito*" as a ward under the care of another seems all the more troublesome. This is why she calls herself मन्दभागा ।

Pages 22—23.

Sans. Expl.—...'आत्मीया' स्वीव स्वजन इत्यर्थः ।

...'आकृतिः' देहसौन्दर्यम्...'तर्कयामि' मन्ये इत्यर्थः ।

'सुष्ठु सम्यक् 'आर्य्या' तापसी 'भणति' कथयति । 'अहमपि', 'अनुभूतसुखा इति एषा [वासवदत्ता] प्राक् लब्धसुखा इति 'पश्यामि' मन्ये इत्यर्थः ।

हन्त भोः इत्यादि । 'हन्त भोः' [कार्य्यसिद्धिलाभात्] हर्षे अव्ययम् 'अर्द्धम्' 'अवासितं' समापितं 'भारस्य' कार्य्यवस्तुनः । 'यथा मन्त्रिभिः सह' 'समर्थितम्' चिन्तितं 'तथा परिणमति' कार्य्यफलं तदनुरूपं भवति इत्यर्थः । 'ततः', 'प्रतिष्ठिते स्वामिनि' स्वराज्ये सम्यक् लब्धपदे राजनि उदयने, 'तत्रभवतीं' 'राज्ञीं' वासवदत्ताम् 'उपनयतः' राज्ञः समीपम् उपस्थापयतः 'मे' मम 'इह' अस्मिन् विषये, 'वासवदत्तायाः चारित्रविषये अत्रभवती मगधराजपुत्री' पद्मावती 'विश्वासस्थानं' प्रमाणं 'भविष्यति' राज्ञः प्रत्ययजनने सहायः भाविष्यति इत्यर्थः । कुतः—

Notes.

आत्मीया इदानीम् etc.—Here पद्मावती utters the same words uttered by *Vasavadatta* when she heard that her father

had been trying to have Padmavati as his son's wife. In fact, at the very first sight they fell in love with each other and the same train of thoughts was passing in their mind. These words were evidently spoken स्वगत ।

अनुभूतसुखा—Adj. to एषा [वासवदत्ता] understood. अनुभूतं 'सुखं' यया सा—बहुव्रीहिः ।

हन्त भोः—Interjection implying delight caused by the relief got after the completion of his task. This speech also is स्वगत ।

अवसितम्—अव-सो+क्त—कर्मणि । " 'सो' अन्तकर्मणि" इति धातुः । स्यति, ससौ, लुङ् असात् and असासीत् ।

समर्थितम्—सम्-अर्थ+क्त—कर्मणि ।

परिणमति—परि-नम+लट् ति । The course of action turns out just as has been planned by the ministers. The plan was that Yaugandharayana should come out with queen Vasava datta in disguise from Lavanaka, when the king would be out a-hunting. The ministers should set fire to the queen and spread the rumour that the queen and Yaug were burnt to ashes. Yaug. should place the queen in charge of Padmavati. The king of Magadha would be persuaded to marry Padmavati to Udayana. The marriage would effect the recovery of the lost kingdom of Udayana Then Yaug. would return Vasavadatta to Udayana when Padmavati herself would be able to testify to the chastity of queen Vasavadatta during the time of her separation from the king.

स्वामिनि—भावे ७मी ।

विश्वासस्थानम्—विधेय to the उद्देश्य-word 'मगधराजपुत्री' । विश्वासस्य स्थानम्—६तत् । Object of confidence. i. e. the person whom the king must believe.

• Rhetoric.—In या ईदृशी etc, there is the Dramatic peculiarity अनुमान । 'लिङ्गादूहोऽनुमानता'—सा॰ द॰ । In ततः प्रतिष्ठिते etc.

there is the नाट्यालङ्कार called 'युक्ति'। 'युक्तिरर्थावधारणम्' i. e. to determine a future course of action.

Sloka 11.

Sans. Expl.—'यैः' पुष्पकभद्रादिभिः आदेशिकैः 'प्रथमं प्राक्' 'विपत्तिः' राज्ञः उदयनस्य राज्यभ्रंशादिव्यसनम् 'प्रदिष्टा' कथिता, ज्योतिर्विद्यादिषु ज्ञानबलेन इति बोद्धव्यम्; 'अथ' परतः [तैः एव] 'पद्मावती' 'नरपतेः' 'भवित्री महिषी' भाविनी राज्ञी 'दृष्टा' उक्ता इत्यर्थः। 'तत्प्रत्ययात्' तेषु सिद्धादेशे विश्वासात् 'इदं कृतम्' पद्मावतीसमीपे वासवदत्ताया: अवस्थापनरूपं कर्म्म विहितं, मयेति शेषः। 'हि' यतः 'सुपरीक्षितानि' सुष्ठु आलोचितानि 'सिद्धवाक्यानि' भविष्यद्द्रष्टॄणाम् आदेशान् 'उत्क्रम्य' अप्रमाणीकृत्य 'विधिः' नियतिः 'न गच्छति'। आदेशिकाः शास्त्रचक्षुषा यद्यथा पश्यन्ति, तत्तथैव अविकृतं घटते इत्यर्थः ॥ ११ ॥

Notes.

यैः—Nom. of प्रदिष्टा। It refers to पुष्पक-भद्रक and others mentioned by Yaug when he first saw Padmavati.

महिषी—Here used in the sense of 'a queen'. But the word means 'the principal queen with whom the king passes through the अभिषेक-ceremony'; 'कृताभिषेका महिषी'—अमरः

भवित्री—भू+तृन्+ङीप्।

प्रदिष्टा—प्र-दिश+क्त—कर्म्मणि।

तत्प्रत्ययात्—हेतौ ५मी। तेषु प्रत्ययः—७तत्, तस्मात्। Here तद् refers to the seers or to their predictions.

सिद्धवाक्यानि—Obj. of उत्क्रम्य। सिद्धानां वाक्यानि-६तत्।

सुपरीक्षितानि-सु-परि-ईक्ष+क्त—कर्म्मणि।

उत्क्रम्य—उत्-क्रम+ल्यप्।

विधिः—वि-धा+कि। 'विधि विधाने दैवे च'—अमरः।

Rhetoric.—Here the fig. of speech is (कारणेन कार्य्यसमर्थनरूपः) अर्थान्तरन्यासः।

Metre.—वसन्ततिलक। (See Sl. 4).

Ch. of. voice.—ये...विपत्ति प्रदिष्टवन्तः...[ते] पद्मावतीम्....भविवीं महिषीं द्दष्टवन्तः ।...इदं कृतवान् [अहम्] ।...विधिना...गम्यते ।

Page 24.

Sans. Expl.—'स्थित: मध्याह्नः' विप्रहरसमयः समागतः इत्यर्थः । 'दृढम्' अत्यन्तं 'परिश्रान्तः' क्लान्तः—'विश्रमयिष्ये' विगतश्रमो भविष्यामि ।...'अभितः' चतुर्दिक्षु... ।

Notes

ब्रह्मचारी—ब्रह्म (=वेदाध्ययनं) चरति इति ब्रह्म – चर+णिनि—कर्त्तरि । The word means 'one in the first order of life.'

मध्याह्नः—मध्यम् अह्नः इति मध्याह्नः—एकदेशि-तत् । अहन् is changed into अह्न by the rule 'अह्नोऽह्न एतेभ्यः' 'रावाह्नाहाः पुंसि' इति पुंस्त्वम् ।

दृढम् = अत्यन्तम् । 'अतिवेल-भृशात्यर्थातिमात्रोद्गाढ़-निर्भरम् । तीव्रैकान्त-नितान्तानि गाढ़-वाढ़ दृढ़ानि च' ॥—अमरः ।

परिश्रान्तः—परि – श्रम + क्त—कर्त्तरि ।

विश्रमयिष्ये—वि – श्रम + णिच् (स्वार्थे) + लृट् ए । श्रम is दिवादि, परस्मैपदी ॥ श्राम्यति, शश्राम, श्रमिष्यति, अश्रमत् । In णिच् the form is, विश्रमयिष्ये instead of विश्रामयिष्ये by the rule 'मितां ह्रस्वः' । विश्रामयिष्ये also is available according to some through the अनुवृत्ति of वा from the rule 'वा चित्तविरागे' । See Mallinatha on Raghu I. 54.

N. B.—The आत्मनेपद is open to objection as the rule 'अणावकर्मकाच्चित्तवत्कर्तृकात्' prescribes exclusive परस्मैपद in the case of those अणिजन्त roots which in their णिजन्त forms are intransitive and have animate beings for their subjects.

तपोवनेन—अनुक्त-कर्त्तृ (भाववाच्ये) ।

Rhetoric—With the entrance of the ब्रह्मचारी we get the simultaneous appearance of persons of different castes and orders on the stage. Hence, there is the dramatic peculiarity called 'वर्णसंहार' in the sense in which अभिनवगुप्त takes it—'चातुर्वर्ण्योपगमनं वर्ण-संहार उच्यते' ।

Sloka 12.

Sans. Expl.—'विश्वासगतप्रत्ययाः' शान्तिपूर्णस्थान-माहात्म्यात् जातविश्वासाः 'अचकिताः' अक्षुब्धाः 'हरिणाः', 'विस्रब्धं चरति' स्वाच्छन्द्येन भ्रमन्ति । 'सर्व्वे'

दयारचिताः' सकरुणं लालिताः 'इद्धाः' 'पुष्पफलैः' पुष्पाणां फलानाञ्च प्राचुर्य्यात् इत्यर्थः 'सम्भ्रमविभवाः' सौन्दर्य्यादिसम्पत्पूर्णाः, भवन्ति इति शेषः। 'कपिलानि' पिङ्गलवर्णानि 'गोकुलधनानि' गवां 'कुलानि' समूहाः एव धनानि 'भूयिष्ठं' प्राचुर्य्येण, विद्यन्ते इति शेषः। 'दिशः' तपोवनमभितः सर्व्वे स्थलभागाः 'अक्षेत्रवत्यः' हलकृष्टभूमिरहिताः। 'निःसन्दिग्धम्' असंशयम् 'इदं तपोवनम्'। 'हि' यतः अयं धूमः' 'बह्वाश्रयः' बहवः आश्रयाः स्थानानि यस्य सः, बहुभ्यः स्थानेभ्यः उद्गत इत्यर्थः॥ १२॥

Notes

विस्रब्धम् Adverb, modifying चरन्ति। वि – स्रम्भ + क्त – भावे।

अचकिताः—न चकिताः - नञ्तत्। चक्+कर्म्मणि क्त। चक्—प्रतिघाते—भ्वादिः, आत्मनेपदी। चकते, चेके, अचकिष्ट।

देशागतप्रत्ययाः—प्रति – इ + अच्—भावे = प्रत्ययः। आगतः प्रत्ययः येषां ते—बहुव्रीहिः, देशात् आगत-प्रत्ययाः—५तत्। Or, देशात् आगतः—५तत्, देशागतः प्रत्ययः येषां ते—बहुव्रीहिः। Some read देशागतप्रत्ययात्।

पुष्पफलैः—पुष्पाणि च फलानि च—द्वन्द्वः, तैः। हेतौ ३या। In such cases we generally get समाहार and एकवद्भाव by the rule 'जातिरप्राणिनाम्', cf. पुष्पफलेन in Bhatti. II. When, however the genus (जाति is not emphasised there is no समाहार, and एकवद्भाव does not take place; cf. 'रञ्जिता नु विविधास्तरुशैलाः'—भारविः।

सम्भ्रमविभवाः—सम्भ्रमः विभवः येषां ते -बहुव्रीहिः। Alt. reading :—सम्भ्रमविटपाः॥ The branches of which are rich (in fruits and flowers).

दयारचिताः—दयया रचिताः—३तत्। For the sense, cf. 'नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्'—*Sak*.

भूयिष्ठम्—Adverb. बहु + इष्ठ।

कपिलानि—कपिल means 'tawny'; 'कडारः कपिलः पिङ्गपिशङ्गौ कद्रुपिङ्गलौ'—अमरः। Tawny cows are highly praised by the ancient authors of our country; the word कपिला neans 'a tawny cow' and is generally used in the sense of a cow giving a profuse quantity of milk. cf. 'सांख्यमिव कपिलाधिष्ठितम् (आश्रमम् अपश्यम्)'—कादम्बरी।

गोकुलधनानि—गवां कुलानि—६तत्, तानि एव धनानि—कर्म्मधारयः।

अक्षेत्रवत्यः—क्षेत्र + मतुप् + ङीप् = क्षेत्रवती। न क्षेत्रवत्यः—नञ्तत्।

Here क्षेत्र is used in the sense of cultivated land. The sages

live on wild paddy (नीवार) and have no necessity of cultivating land.

निःसन्दिग्धम्—Adv. सम् - दिह + क्त - भावे = सन्दिग्धम् (= सन्देहः), नास्ति सन्दिग्धं यथा स्यात् तथा—बहुव्रीहिः ।

बह्वाश्रयः—बहवः आश्रयाः यस्य सः—बहुव्रीहिः ।

Rhetoric.—The fig. of speech is स्वभावोक्ति ।

Metre.—शार्दूलविक्रीड़ित । See Sl. 3.

Ch. of voice.—देशागतप्रत्ययैः अचकितैः हरिणैः…चर्य्यते । सर्व्वैः दयारक्षितैः द्रुमैः…सम्पन्नविभवैः [भूयते] । कपिलैः गोकुलधनैः…[हृयते] । दिग्भिः अविवर्तीभिः [भूयते]…अनेन तपोवनेन [भूयते]…अनेन धूमेन बह्वाश्रयेण [भूयते) ।

Pages 25—26.

Sans. **Expl.**—यावत् प्रविशामीत्यादि ।…'आश्रमविरुद्धः' आश्रमवासिभ्यः पृथग्भावापन्नः इत्यर्थः 'एव जनः' काञ्चुकीयः ।…निर्दोषम् प्रत्यवायशून्यम् 'उपसर्पणम्' आश्रमान्तःप्रवेशः इत्यर्थः । 'अये' विस्मये 'स्त्रीजनः' नारी, अपि अत्र विद्यते इति शेषः । स्वैरम् इत्यादि । 'स्वैरं स्वैरम्' स्वेच्छया एव… । 'सर्व्वजनसाधारणम्' धनि-निर्धनादि-सर्व्वविधजनैः अविशेषेण सेव्यम् 'आश्रमपदं नाम' आश्रमस्थलं भवत्येव ।

'हम्' उपलब्धिसूचकम् अव्ययम् ।

'अस्मौ' विस्मये 'परपुरुषदर्शनम्' पति-व्यतिरिक्तपुरुषदर्शनम् 'परिहरति' त्यजति 'आर्य्या' इयं भद्रा । 'भवतु' 'सुपरिपालनीयः' अनायासेन रक्षणीयः, 'खलु' एवार्थे 'मन्न्यासः' मत्समीपे न्यस्तं वासवदत्तारूपम् वस्तु ।—निसर्गत एव अ-सुरक्षाः कामिन्यः विशेषतो रूपयौवनलावण्य-स्पृहणीयाकृतय ईदृश्यो ललनाकुल-ललामाया माना: प्रमदा । तथापि यत इयं स्वयमेव परपुरुषदर्शनं परिहरति अतः अस्याः रक्षणे मम न कोऽपि महान् आयासो भवेदिति भावः ।

Notes

अये—An interjection implying surprise. The student is astonished to see the Chamberlain, so richly dressed, in the hermitage.

आश्रमविरुद्धः—आश्रमस्य विरुद्धः—इतत् । The rich style of the Chamberlain appeared inconsistent here.

नाम—अभ्युपगमे । The sense is that it is admitted on all hands. 'नाम प्राकाश्य-सम्भाव्य-क्रोधोपगम-कुत्सने' इत्यमरः ।

निर्दोषम् – निः (=नास्ति) दोषः यस्मिन् तत्—बहुव्रीहिः ।

उपसर्पणम्—उप – सृप् + ल्युट्—भावे ।

स्त्रीजनः—स्त्री एव जनः—कर्मधारयः। The ब्रह्मचारी intends to avoic the sight of women. "(वर्जयेत्) स्त्रीणाञ्च प्रेक्षणालम्भ-मुपघातं परस्य च ।"—मनु।

N. B. In the older language स्त्री (like 'wife' in English and Weid in German) meant woman in general ; cf. 'न स्त्री स्वातन्त्र्यमर्हति' । When, however, the word came to signify the woman *par excellence* for the speaker, that is, the wife some other word was required to express the general sense and the word जन or लोक came to be tagged on to स्त्री for the purpose. Exactly the same was the development in English ; cf. 'woman' which stands for 'wife man.'

स्वैरम्—Adverb. स्वेन (स्वातन्त्र्येण) ईर्त्ते इति स्व – ईर + अच्—कर्त्तरि । स्व + ईर = स्वैरम् (intead of स्वेरम् by the rule 'स्वाद् ईरेरिणोर्वृद्धिर्वक्तव्या' । 'मन्दस्वच्छन्दयोः स्वैरः'– अमरः । वीप्सायां द्विरुक्तिः ; cf. 'मन्दं मन्दं नुदति पवनः' (Meghaduta). The normal form should have been स्वैरस्वैरम् by the rule प्रकारे गुणवचनस्य' ।

सर्व्वजनसाधारणम्—सर्व्वे जनाः—कर्मधारयः, तेषां साधारणम्—इतत् ।

हम्—An exclamation expressive of 'agitation.'

परपुरुषदर्शनम्—परः पुरुषः—कर्म्मधारय तस्य दर्शनम्—इतत् ।

मन्न्यासः...मम or मयि न्यासः—इतत् or ७तत् ।

Rhetoric.—The ब्रह्मचारी is introduced in order to explain to the audience the circumstance under which Vasavadatta and Yaug. have come to the hermitage and also to indicate the condition of king Udayana. Having no direct connection with any other part of the plot the part of the ब्रह्मचारी is to be regarded as a प्रकरी । 'प्रासङ्गिकं प्रदेशस्थं चरितं प्रकरी मता—साहित्यदर्पण ।

Remarks.—We should be now careful to notice the importance of the part played by the ब्रह्मचारी in the development of the plot. It reveals the depth of Udayana's love for Vasavadatta and spreads a charm in the heart of Padmavati for which she will be eager to marry Udayana

Pages—27-28

Sans. Expl.—...'पूर्व्वं प्रविष्टाः' भवदागमनात् प्राक् आगताः अतः अस्मत्‌भवतः आतिथ्यग्रहणं युज्यते इति भावः।...'अतिथिसत्कारः' अभ्यागतस्य पूजा।

...'निवृत्तपरिश्रमः' अपगतखेदः।

...'क्व अधिष्ठानम् आर्य्यस्य' कुत्र भवान् निवसति ?...

'राजगृहतः अस्मि' राजगृहात् आगच्छामि। 'श्रुतिविशेषणार्थम्' वेदविषये प्रकर्ष-लाभार्थम् 'उषितवान् अस्मि' अहम् अवसम्।

...'लावाणक-सङ्कीर्त्तनेन' लावाणकग्रामस्य नामग्रहणेन 'पुनः नवीकृतः इव' भूयोऽपि नूतनभावेन आपतितः इव 'मे सन्तापः' मम दुःखम्।

Notes.

प्रविष्टाः—प्र – विश् + क्त—कर्त्तरि। The chamberlain entered there before the student, so he has a right to offer hospitality.

अतिथिसत्कारः—अतिथेः सत्कारः—६तत्।

निवृत्तपरिश्रमः—निवृत्तः परिश्रमः यस्य सः—बहुव्रीहिः।

क्व—किम् + अत् in the sense of ७मी। पक्षे त्रल—कुत्र। Rule—'किम् अत् (वा)'। Though the root अधि + स्था governs the accusative, substantives derived from it are construed with the locative (अधिकरण) and not with the genitive; cf अत्राधिष्ठानं कुरु।

अधिष्ठानम्—अधिष्ठीयते एतत् (i. e. स्थीयते अत्र) इति अधि—स्था + ल्युट्—कर्म्मणि।

राजगृहतः—अपादाने ५मी। राजगृह (modern Rajgir in the disrict of Gaya) was the ancient capital of Magadha. See notes on the speech of काञ्चुकीय ending in Sloka 6.

श्रुतिविशेषणार्थम्—श्रुतेः विशेषणम् (= a special study)—६तत् तस्मै इदम्—नित्यसमासः।

वत्सभूमौ—वत्सानां भूमिः—६तत्, तस्याम्। वत्स—is the name of a province. Its capital was कौशाम्बी (modern Kosam) situated near modern Allahabad.

"अस्ति वत्स इति ख्यातो देशः......। कौशाम्बी नाम तत्रास्ति मध्यभागे महापुरी॥"—कथासरित्सागर।

लावाणक—*Lavanaka* was a district belonging to the kings of the Vatsas. It was situated near Magadhe (mod. Behar).

No particular place, which can be identified with Lavanaka, can be traced now.

उषितवान्—वस + क्तवतु कर्त्तरि by the rule 'गत्यर्थाकर्म्मक . श्लिष वस-जन-रुह् जीर्य्यतिभ्यश्च'।

हा लावाणकम् etc.—This was evidently spoken स्वगत।

लावाणकसङ्कीर्त्तनेन—हेतौ ३या, or Nom. of नवीकृतः। लावाणकस्य सङ्कीर्त्तनम्—६तत्, तेन। सम्...कृत् + ल्युट् + भावे—सङ्कीर्त्तनम्।

नवीकृतः—अनवः नवः कृतः इति नव + च्वि—कृ + क्त – कर्म्मणि।

अथ—Here used in the sense of प्रश्न। 'मङ्गलानन्तरारम्भप्रश्नकार्त्स्न्येष्वथो अथ'—अमर।

Rhetoric.—राजगृहतोऽस्मि etc. and the following speeches of the ब्रह्मचारी are meant for indicating the events that had already taken place, and as such, are illustrations of the dramatic peculiarity called निरुक्ति। 'पूर्व्वसिद्धार्थकथनं निरुक्तिरिति कीर्त्तितम्—सा. द.।

Pages 28—29

Sans Expl. 'यदि' 'अनवसिता' न निःशेषिता 'विद्या'...। 'अतिदारुणम्' अत्यन्तं कठोरम् 'व्यसनं' विपत् संवृत्तम् घटितम्।

...दृढ़म् अभिप्रेता' अतीव प्रिया, 'किल' ऐतिह्ये।

...मृगयानिष्क्रान्ते' आखेटकार्थं बहिर्गते, 'राजनि', ग्रामदाहेन' लावाणकग्रामस्य दाहेन, 'दग्धा' वासवदत्ता इति शेषः।

Notes.

अनवसिता—न अवसिता – नञ्तत्। अव – सो + क्त – कर्म्मणि। 'सो अन्तकर्म्मणि' इति धातुः।

अतिदारुणम्—अति दारुणम्—सहसुपा।

व्यसनम्—वि – अस + ल्युट्—कर्त्तरि or करणे। 'व्यसनं विपदि भ्रंशे दोषे कामजकोपजे'—अमर।

अभिप्रेता—अभि – प्र – इ (ण्) + क्त—कर्म्मणि।

मृगयानिष्क्रान्ते—मृगयार्थं निष्क्रान्तः—सहसुपा, तस्मिन्। *N. B.*—We do not call it a ४र्थीतत् as the sense of प्रकृति-विकृतिभाव is not present here.

राजनि—भावे ७मी।

Remarks.—तस्मिन् etc.—Here we should observe how

quickly a rumour spreads and how truth and falsehood remain inextricably mixed together in it. The spectators of the dramatic performance can see Vasavadatta before them and enjoy the fun, when they hear that she has been burnt to death.

Pages 30 – 31

Sans Expl.—'अलीकम्' मिथ्या 'एतत्' वासवदत्तायाः मरणम् इत्यर्थः ।... 'मन्दभागा' भाग्यहीना तादृशपतिविरहादिति बोद्धव्यम् ।

...'ताम् अभ्यवपत्तुकामः' वासवदत्तां रक्षितुम् इच्छन्...'सचिवः' मन्त्री 'तस्मिन् एव अग्नौ' यत्र वासवदत्ता दग्धा तत्रैव 'पतितः' ।

'मन्त्री पतितः इति' तत्र प्रश्न आत्मप्रच्छादनार्थं म सन्देहप्रकाशः बोद्धव्यः ।

...'प्रतिनिवृत्तः' मृगयातः प्रत्यागतः...तद्‌वृत्तान्त' महिष्याः सचिवस्य च मृताम् 'तयोः वियोगजनितसन्तापः' तयोः विरहेण उत्पादितः शोकः यस्य तादृशः...'अमात्यैः' रुमण्वत्प्रभृतिभिः सचिवैः 'महता यत्नेन' प्रयासातिशयेन 'वारितः' मरणाध्यवसायात् रक्षितः इत्यर्थः ।

...'आर्य्यपुत्रस्य' स्वामिनः 'मयि सानुक्रोशत्वम्' मयि अनुकम्पाम् ।

Notes

अलीकम्—'अलीकं त्वप्रियेऽनृते'—अमरः ।

मन्दभागा—मन्दः भागः (भाग्यम्) यस्याः सा—बहुव्रीहिः ।

अभ्यवपत्तुकामः—अभि—अव-पद्+तुम् अभ्यवपत्तुम्—to help her out i. e. to rescue her. अभ्यवपत्तुं कामः यस्याःसा—बहुव्रीहिः ! The म् of तुम् is dropped by the dictum 'तु' काममनसोरपि । अभ्यवपत्ति means 'succour'. 'व्यसन-साहाय्यम् अभ्यवपत्तिः इति कौटिल्यः । We think अभ्यवपत्ति is the same as अभ्युपपत्ति of later Sanskrit. अभ्युपपत्तिरनुग्रहः'—इत्यमरः ।

तद्‌वृत्तान्तम्—सः वृत्तान्तः—कर्म्मधारयः, तम् ।

वियोगजनितसन्तापः—Adj. to राजा । जन्+णिच्+क्त—कर्म्मणि जनित । वियोगेन जनितः—३तत्, तादृशः सन्तापः यस्य सः—बहुव्रीहिः । This is an instance of 'सापेक्षत्वेऽपि गमकत्वात् समासः' तयोः being dependent upon वियोग ।

प्राणान्—Always plural. (When singular, it means the प्राणवायु—one of the 5 vital winds).

परित्यक्तकामः—परित्यक्तः कामः यस्य सः बहुव्रीहिः। See notes on अभ्यवपन्नकामः।

अमात्यैः—अमा is an अव्यय meaning सह। अमा+त्यप् by the rule 'अव्ययात्त्यप्'।

यत्नेन—करणे ३या।

सानुक्रोशत्वम्—अनु—क्रुश+घञ्—भावे अनुक्रोशः; compassion. अनुक्रोशेन सह वर्तमानः सानुक्रोशः—बहुव्रीहिः। तस्य भावः इति त्व-प्रत्ययः।

Remarks.—अलीकम् etc. and जानामि etc.—These two speeches of V*a*savadatt*a* are स्वगत। सत्यं पतित इति—This speech serves as a screen for the external manifestations of his internal agitation, which is natural under the circumstances. ततः प्रतिनिवृत्त etc.—The sense of this sentence is that the king loves his wife more than his life. So, this speech has its effect on the heart of Padm*a*vat*i*, which will be naturally attracted by the merits of Udayana which are very rare in other people.

Pages 31—32

Sans. Expl.—ततस्तस्याः इत्यादि। 'तस्याः' वासवदत्तायाः, 'शरीरोपभुक्तानि' देहे धृतानि अतः 'कृतोपभोगानि 'दग्धशेषाणि' दाहावशिष्टानि 'आभरणानि' अलङ्कारान् 'परिष्वज्य' आलिङ्ग्य, वक्षसि निधाय इत्यर्थः 'राजा मोहम् उपगतः' उदयनः विगतसंज्ञः अभवत्। प्रियाङ्गसंस्पृष्टानाम् अलङ्काराणां सन्दर्शनेन संस्पर्शनेन च अतिभूमिम् आरूढोऽस्य विरहसन्ताप इति भावः।

...'सकामः' पूर्णमनोरथः 'इदानीम्' इत्यादि वासवदत्तायाः खेदोक्तिः।...... 'भर्तृदारिके' पद्मावतीं सम्बोध्य आह इति बोद्धव्यम्...'इयम् आर्या' वासवदत्ता।

'सानुक्रोशया' अनुकम्पाशीलया...

'अथ किम्' यथा भवती आह तथैव इत्यर्थः। 'प्रकृत्या' स्वभावेन 'सानुक्रोशा' कोमलहृदया 'मे भगिनी'...।

Notes

शरीरोपभुक्तानि—शरीरेण उपभुक्तानि—३तत्। उप—भुज+क्त कर्मणि।

दग्धशेषाणि—दह+क्त—कर्मणि दग्ध। दग्धानि (आभरणानि) means 'the ornaments' that were burnt. दग्धेभ्यः शेषाणि—५तत्।

परिष्वज्य - परि—स्वञ्ज्+ल्यप्।

सकामः—कामेन सह वर्तमानः—बहुव्रीहिः।

सानुक्रोशया—अनु—क्रुश्+घञ्, अनुक्रोशः ; pity ; compassion. अनुक्रोशेन सह वर्तमाना...बहुव्रीहिः तया ।

प्रकृत्या—इया by the rule प्रकृत्यादिभ्य उपसंख्यानम्' ।

Remarks— सकाम इदानीम् etc. In this short speech, the conflict of emotions in the heart of V*a*savadatt*a* is revealed She cannot bear a moment's separation from her husband, yet she is ready to undergo any trouble for her husband's good. She has much faith in the lolyalty and integrity of the minister ; so she consented to come out of L*a*v*a*naka. She does not know the consequence of her actions. As a measure of relief, she keeps no responsibility on herself but depends on Yaug. at every step. Now she is quite helpless and cannot understand whether he has done right or wrong.

प्रकृत्या—सानुक्रोश—The minister says this so that none may recognise the lady as V*a*savadatt*a*.

Sans. Expl.—'ततः' 'शनैः शनैः' क्रमशः 'प्रतिलब्धसंज्ञः' प्राप्तचैतन्यः 'संवृत्तः' जातः ।

'दिष्ट्या' भाग्येन 'ध्रियते' जीवतीत्यर्थः' मोहं 'गतः' मूर्च्छाम् आपन्नः शून्यमिव मे हृदयम्' न राज्यपूर्वम् इव मे मनः, अभूदिति शेषः ।

...'महीतलपरिसर्पणपांसुपाटलशरीरः' भूतले विचेष्टनात् धूलिरञ्जितदेहः 'सहसा उत्थाय'...'किमपि किमपि' नानाविधम्... ।

Notes.

शनैः:—Adverb.

प्रतिलब्धसंज्ञः—प्रतिलब्धा संज्ञा येन सः—बहुव्रीहिः ।

ध्रियते—धृ (to live)+लट् ते । This धृ (meaning अवस्थान) is तुदादि, आत्मनेपदी ।

महीतलपरिसर्पण etc.—मह्याः तलम्—६तत्, तस्मिन परिसर्पणम्—७तत् ; पांसुभिः पाटलम्—३तत्, महीतलपरिसर्पणपांसुपाटलं शरीरं यस्य सः—बहुव्रीहिः ।

प्रियशिष्ये—प्रिया शिष्या—कर्मधारयः, सम्बोधन । Udayana had been engaged to teach V*a*savadatt*a* the art of playing on the lute in her father's palace before he eloped with her.

Page 38. Sloka 13.

Sans. Expl.—'इदानीं' सम्प्रति, वासवदत्तायाः विरहे इत्यर्थः, 'चक्रवाकाः' प्रत्यहं रजनीसमये विरहदुःखभागिनः पक्षिविशेषाः [अपि] 'न एव तादृशाः मे व

दुःखिताः, तेभ्योऽपि उदयनोऽधिकतरं दुःखी इत्यर्थः। 'अन्य अपि', 'स्त्रीविशेषैः' विशिष्टगुणाभिः पत्नीभिः 'वियुक्ताः' विरहिता जनाः 'नैव' उदयनवत् दुःखिता इति शेषः। 'या' पत्नी 'भर्त्रा' स्वामी 'तथा वेत्ति' तथा बहु मन्यते, यथा उदयनः वासवदत्ताम् अमन्यत 'सा स्त्री' 'धन्या' सौभाग्यवती। 'भर्तृस्नेहात्' स्वामिनः अनुरागात् 'सा हि' वासवदत्ता, 'दग्धा अपि' भस्मीभूता अपि 'अदग्धा' नैव मृता। सर्वभुजा वैश्वानरेण तस्याः शरीरमात्रं भस्मीकृतम्, सा तिस्तु भत्तृ हृदये निरन्तरं जागर्त्त्येव, अतएव भस्मसाद्भूतेऽपि भौतिके पिण्डे म्रियत एवासौ। सुष्ठु खलूक्तं भवभूतिना "न खलु स उपरतो यस्य वल्लभः स्मरति।"—वासवदत्ता चिरस्मरणीया जाता इति निष्कृष्टोर्थः॥ १३॥

Notes.

धरइ—This should be translated as धरते which form, though ungrammatical, has been explicitly used by Bhasa in many places. See Intro. Sec II.

तादृशाः—Pandit Ganapati Shastri in his first edition read दुःखिताः तादृशाः। That was merely conjectural, the word being illegible as the Mss were worm-eaten. The actual reading. has been discovered through a Ms. secured later on.

चक्रवाकाः—Chakravaka (ruddy goose) is a class of birds which are famous for their conjugal love. They are supposed by poets to pass their nights in great anxiety when each remains separated from its mate ; cf. चक्कवाकवहुए आमन्तेहि सहचरं, उवट्ठिदा रअणी'—Sak. Also, 'दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम्—Meghaduta.

स्त्रीविशेषैः:—Nom. of वियुक्ता। स्त्रीषु विशेषाः—७तत्, तैः। विशिष्यन्ते ये ते विशेषाः; कर्मणि घञ्। As examples of स्त्रीविशेष here may be cited the names of इन्दुमती, सीता and उर्वशी whose loss was much mourned by अज, राम and पुरूरवस्।

धन्या—धनं लब्धा इति धन+यत्। 'धनगणाल्लब्धा' इति यत्। [लब्धा is in तृन]

भर्तृस्नेहात—६तत्। हेतौ ५मी।

अदग्धा—नञ्तत्। दह+क्त—कर्मणि दग्धा। For the sense, cf. 'उपरताप्यनुपरता महासेनपुत्री, एवमनुकम्प्यमाना आर्य्यपुत्रेण'—Act VI.

Metre.—Th metre is शालिनी। 'मात् तौ गौ चेच्छालिनी वेदलोकैः'।

Rhetoric.—The fig.s of speech are व्यतिरेक in the first three feet and विरोध in the fourth foot.

Ch. of voice.—चक्रवाकैः—तादृशैः अन्यैः...वियुक्तैः...(भूयते)। या भर्त्रा...विद्यते, तया स्त्रिया धन्यया (भूयते)।...तया...दग्धया...अदग्धया (भूयते)।

Page 34

Sans. Expl.—'पर्य्यवस्थापयितु' सान्त्वयितुम्...'यत्नवान्' अवहितः... 'दृढ़' प्रयत्नवान्' अतीव चेष्टाशील: 'तत्रभवन्त'महाराजमुदयनम्...।

Notes.

पर्य्यवस्थापयितुम्—परि—अव—स्था + णिच् + तुम्।

दृढ़म्—Adverb, modifying प्रयत्नवान्।

Remarks.—अथ भो: etc.—Yaug. put this question with a view to finding out whether his scheme had been followed by every one concerned in the matter. The duty imposed on Rumanwan was to attend the king.

Page 35. Sloka 14.

Sans. Expl.—('स हि' रुमण्वान्) 'अनाहारे' भोजनविरति-विषये 'तुल्य:' राज्ञ: सदृश:, राजापि सर्व्वदा भोजनविरत: सोऽपि तथा इत्यर्थ:। 'प्रतत-रुदित-क्षामवदन:' अविरतं रोदनेन कृशमुख:, 'शरीरे' अङ्गेषु 'संस्कारं' भूषादि 'नृपतिसमदु:खं' राज्ञा उदयनेन तुल्यशोकं यथा स्यात् तथा 'परिवहन्' धारयन् 'दिवा वा रात्रौ वा' रात्रिन्दिवम् 'यत्न' 'नरपतिं परिचरति' राजानं सेवते। 'नृप:' सद्य: 'यदि प्राणान् त्यजति' यदि सहसा म्रियते, 'तस्य अपि' उपरम: मृत्यु:. भवेदिति शेष:। राज्ञ: तुल्यावस्थ एव रुमण्वान् तं सदैव सेवितुम् कृतयत्न: इत्यर्थ:॥ १४॥

Notes

अनाहारे—अधिकरणे ७मी।

प्रतत etc.—Adj. to स:। प्र—तन + क्त—कर्त्तरि = प्रतत ; रुद + क्त—भावे = रुदित ; क्षै + क्त—कर्त्तरि = क्षाम by the rule 'क्षायो म:'। प्रततं रुदितम्—कर्म्मधारय:, तेन क्षामम्—३तत् ; तादृशं वदनं यस्य स:—बहुव्रीहि:।

नृपतिसमदु:खम्—Adverb. समं दु:खं यथा स्यात्—बहुव्रीहि: ; नृपतिना समदु:खम्—३तत्।

परिवहन्—Adj. to स:। परि—वह + शतृ। Obj—संस्कारम्।

दिवा—अव्यय, ७मी १व।

उपरम:—Nom. of भवेत् understood. उप—रम + घञ्—भावे।

Rhetoric.—The fig. of speech is स्वभावोक्ति।

Metre.—शिखरिणी। 'रसैरुद्रैश्छिन्ना यमनसभलाग: शिखरिणी'।

Ch. of. voice.—(तेन)...तुल्येन,—वदनेन ··परिवहता—नरपति: परिचर्य्यते। नृपेण...प्राणा: त्यज्यन्ते...उपरमेण [भूयते]।

Sans. Expl.—'दिष्ट्या' भाग्येन 'सुनिक्षिप्तः' सज्जनसमीपे स्थापितः 'इदानीम्' 'इदानीम्' 'आर्यपुत्रः' मे पतिः।…'महद्भारम्' महतः स्वजनस्य उपयुक्तं भारम् कार्य्यगौरवम् 'उद्वहति' धारयति 'रुमण्वान्'…।

Notes.

सुनिक्षिप्तः—सु—नि—क्षिप+क्त—कर्म्मणि। Obj—आर्य्यपुत्रः।

महद्भारम्—महतः भारः—६तत्, तम्। Note that महान्तं भारम् would give the compound महाभारम। In the Trivandrum plays, the rule regarding the substitution of आ for the final of महत् is not always observed.

Page 36. Sloka 15.

Sans. Expl.—'अयं भारः हि' ममोपरि न्यस्तः राजमहिषीरक्षारूपो भारः हि 'सविश्रमः' सविरामः, पद्मावती-हस्ते न्यासरूपेण समर्पणादिति बोद्धव्यम् 'तस्य तु श्रमः' रुमण्वतस्तु राजरक्षणक्लान्तिः 'प्रसक्तः' अविरामः, अन्यस्य असाध्यत्वात् इति बोद्धव्यम्। 'नराधिपः' राजा 'यत्र अधीनः' यस्य यत्रायत्तः, 'तस्मिन्' 'सर्व्वं हि' समग्रम् एव 'अधीनम्',—तस्य यत्नाभावे न किमपि रक्षामाप्नोति इत्यर्थः॥ १५॥

Notes

सविश्रमः—वि—श्रम+घञ्—विश्रमः; cessation. विश्रमेण सह वर्त्तमानः—बहुव्रीहिः। The वृद्धि of the उपधा of the root श्रम is barred by the rule 'नोदात्तोपदेशस्य मान्तस्य अनाचमेः'। The form विश्राम, however, is often met with; cf, 'विश्रामो हृदयस्य यत्र &c,'—Uttara-charita. So, some grammarians have the following rule—'विश्रामो वा'।

अयं भारः—एष कार्य्यभारः—This burden of duty imposed on me i. e. the protection of the queen.

प्रसक्तः—Adj. to श्रमः। प्र—सञ्ज्+क्त—कर्त्तरि। सञ्ज् means 'to adhere to', (hence) 'to be incessant.'

तस्मिन्—सप्तमी in connection with अधीन as indicated by the rule 'सप्तमी शौण्डैः' forming ७मीतत् compound. The शौण्डादि-गण contains in it the word अधि, and hence it follows that ७मी is used in connection with अधि।

अधीनम्—अधि is an अव्यय meaning 'under.' It has been read in the शौण्डादि class and forms a ७मीतत् compound. A

compound ending in अधि always takes the affix ख (ईन) after it by the rule '—अध्युत्तरपदात् खः'। Then, by analogy, the word came to be used by itself ; cf. वयस्क, इत्या (singly), etc., in Bengali. अधीन has been used both by the *Varttika-kara* and by the भाष्यकार and must, therefore be, regarded as correct—वाक्य' वक्तव्यधीनं हि (वार्त्तिक I. 1.59), 'तदेतत् प्रयोक्तव्यधीनं हि' (भाष्य ८।१।४)। The following exposition also may be given—इनम् (=प्रभुम्) अधिगतः=अधीनः। One having a master to serve', hence, subordinate.

Metre.—अनुष्टुप्।

Ch. of voice.—अनेन भारेण सविश्रमेण [भूयते]...श्रमेण प्रसक्तेन[भूयते]। ...सर्व्वेण अधीनेन [भूयते],...अधीनेन नराधिपेन [भूयते]।

Page 36. अथ भो......etc.

Sans. Expl.—अथ भोः पर्य्यवस्थापित इत्यादि—। 'भोः' हे ब्रह्मचारिन् 'पर्य्यवस्थापितः' प्रकृतिम् आपादितः 'इदानीं' सम्प्रति 'स राजा' उदयनः, इति यौगन्धरायणस्य प्रश्नः।

'न जाने' नावगच्छामि, ततः प्राक् लावाणकाद् आगमनाद् इति बोद्धव्यम्। 'इह तया सह उषितम्' इत्यादि राज्ञः विलाप-प्रकारम् आह। 'पर्य्युषितम्' मया परितो वासः कृतः इत्यर्थः। 'अमात्यैः' मन्त्रिभिः 'महता यत्नेन' चेष्टातिशयेन 'तस्मात् ग्रामात्' लावाणकात् 'गृहीत्वा' तेन 'अपक्रान्तम्' स्थानान्तरं गतम्। 'ततः निष्क्रान्ते राजनि' राज्ञः गमनात् परम् 'प्रोषितनक्षत्रचन्द्रम् इव नभः' नक्षत्रैः चन्द्रेण च विहीनम् जातः।...'निर्गतोऽस्मि' तं विहाय आगतो भवामि।

Notes.

भोः—A vocative particle. 'नाम्नां स्वरूपभावो हि भोभाव ऋषिभिः स्मृतः'—मनुः।

पर्य्यवस्थापितः—परि—अव—स्था+णिच्+क्त कर्म्मणि।

पर्य्युषितम्—परि—वस+क्त—भावे।Nom.—मया understood. परि with वस् often means 'to be stale.' Here, however, that meaning is not intended.

यत्नेन—करणे ३या। It is करण of गृहीत्वा।

अपक्रान्तम—अप—क्रम+क्त—भावे। Nom.—अमात्यैः।

निष्क्रान्ते—Adj. to राजनि। निस्—क्रम+क्त—कर्त्तरि।

राजनि—भावे ७मी।

प्रोषितनक्षत्रचन्द्रम्—Adj to नभः। प्र—वस+क्त—कर्त्तरि=प्रोषित। नक्षत्राणि च चन्द्रश्च नक्षत्रचन्द्रा—द्वन्द्वः, प्रोषिताः नक्षत्रचन्द्राः यस्मात् तत्—बहुव्रीहिः।

अरमणीयः—Adj. to ग्रामः। रमयति इति रमणीयः। रम+अनीय—कर्त्तरि, बाहुलकात्। न रमणीयः—नञतत्।

Rhetoric—Here exists the dramatic peculiarity (नाट्यालङ्कार) called उत्कीर्त्तनम्। "—भूतकार्याख्यानम् उत्कीर्त्तनं मतम्"—सा. द.। In ततो निष्क्रान्त etc., the fig. of speech is उपमा। [The king is compared to the moon, the ministers and V*a*sava.datt*a* to the stars, and the village to the sky].

Pages 37—38. स खलु etc.

Sans. Expl.—'गुणवान्' भृशं गुणशाली......'आगन्तुकेन' अपरिचितेन 'एवं' पूर्व्वोक्तप्रकारेण 'प्रशस्यते' स्तूयते।

......'अपरा स्त्री' त्वदन्या कापि 'तस्य' हस्तं गमिष्यति' तेन परिणीता भविष्यति (सर्व्वथा त्वमेव उदयनेन सह परिणये प्रयत्नं आस्थेय इत्याशयः)।

'हृदयेनेव सह एवं मत्सङ्कल्पं ज्ञात्वा एव 'मन्त्रितम्' आलोचितम्, चेष्टा इति शेषः।

'आपृच्छामि' गमनानुमतिं याचे 'भवन्ती' परिव्राजकं (यौगन्धरायणं) कार्य्यकौशल।...'अर्थसिद्धये' उद्देश्य-साधनाय।

Notes.

गुणवन्तः—The form in १मा बहुवचन of a Sanskrit word *minus* the विसर्ग is often regarded as a base in later languages developed from Sanskrit. cf. गुणवन्त (Prakrit); श्रीमन्त, भाग्यवन्त (Bengali); pater (Latin); hunter (English—from हन्तारः); &c. This is an almost universal rule, although this is not mentioned in Grimm's Laws.

नाम—An अव्यय used in the sense of अभ्युपगम (admission); cf. 'विनीतवेशेन प्रवेष्टव्यानि तपोवनानि नाम'। 'न खलु धीमतां कश्चिदविषयो नाम—Sak.

प्रशस्यते—प्र—शंस+कर्म्मवाच्ये लट्ते।

आपृच्छामि – आ—प्रच्छ + लट्, मि (for ए) । आ—प्रच्छ is आत्मनेपदी by the rule 'आङि नु-प्रच्छ्योः'। But this rule is not followed here. Some hold that Bhasa flourished before these rules were framed or confirmed.

अर्थसिद्धये—तादर्थ्ये ४र्थी। अर्थस्य सिद्धिः—६तत्, तस्यै।

Rhetoric.—In भो स्व गुणवन्तो etc. there is the dramatic peculiarity called क्षिप्ति। 'क्षिप्ति' केनचिदंशेन किञ्चिदयत्नानुमीयते'—सा. द.।

Page 39.

Sans. Expl.—साधु, अहमपि etc.—...'तत्रभत्या' पूज्यया, पद्मावत्या इत्यर्थः।

......'गन्तुमिच्छति' एष परिव्राजक इति शेषः, 'किल' वार्त्तायाम् 'उत्कण्ठिष्यते' चित्याक्लिष्टा भविष्यति। 'साधुजनहस्तगता' सज्जनस्य पद्मावतीरूपस्य 'हस्तं गता' आश्रयं प्राप्ता...

Notes

अभ्यनुज्ञातः—अभि – अनु – ज्ञा + क्त—कर्मणि। Adj. to एष परिव्राजकः (यौगन्धरायणः) understood.

किल—As he says. 'किल सम्भाव्य-वार्त्तयोः'। Here the sense of वार्त्ता is to be applied in a limited sense.

साधुजनहस्तगता—साधुः जनः—कर्मधारयः, तस्य हस्तः—६तत्, तं गता—२तत्।

उत्कण्ठिष्यति—The परस्मैपद is irregular.

Pages 39—40.

Sans. Expl.—गच्छतु भवान् etc. 'पुनर्दर्शनाय' पुनरपि आगत्य अस्मभ्यं दर्शनं दातुम् [तव पुनरागमनेन वयं सन्तुष्टा भविष्याम इत्यर्थः]। 'तथास्तु' अधुना यामि, कार्य्यसिद्धेः परं पुनर्भवतां समीपे आगमिष्यामि इत्यर्थः। 'समय इदानीम् अभ्यन्तरं प्रवेष्टुम्, सन्ध्या समागता, अधुना गृहप्रवेशकाल उपस्थितः।

......'जाते' वत्से 'तव सदृशं' रूपकुलशीलादिभिः त्वत्तुल्यं 'भर्त्तारं' स्वामिनं 'लभस्व' प्राप्नुहि।

......'अचिरेण' अनतिविलम्बेन......'समासादय' प्राप्नुहि। 'अनुगृहीता' अभिमताशीर्भिः संवर्द्धिता।

...'इतः इतः' अनेन पथा आगच्छतु इत्यर्थः।

Notes.

अभ्यन्तरम्—Obj. of प्रवेष्टुम्। They had come out of their (temporary) residence in the hermitage to make the

announcement mentioned in page 11. Now that it is evening, it is now time for them to retire and go inside.

तव—षष्ठी with सदृश by the rule 'तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्'।

सदृशम्—Adj. to भर्त्तारम्। (समानः दृश्यते इत्यर्थः) समानः पश्यति (ज्ञानविषयो भवति) इति समान – दृश् + कञ्—कर्त्तृवाच्ये (कर्म्मकर्त्तृवाच्ये)। Rules—"त्यदादिषु दृशः अनालोचने कञ् च"; समानान्ययोश्च इति वाच्यम्।' समान be comes स by the rule "दृग्-दृश-वतुषु"।

N. R. The affix is prescribed in कर्त्तृवाच्य। The *sense* is that of कर्म्मकर्त्तृवाच्य। 'समानो दृश्यते इति न विग्रहः, कर्त्तर्येव क्विन्-विधानात्, किन्तु कर्म्मकर्त्तरि क्विन्-कञौ। समानः पश्यति इति विग्रहः। समानत्वेन ज्ञानविषयो भवतीत्यर्थः इति भाष्ये स्पष्टम्'—इति बालमनोरमा। Some (e. g. काशिका) regard these words (viz. तादृश, मदृश, सदृश, &c.) as रूढ and therefore not admitting of any strict विग्रह।

समासादय—सम् – आ – सद् + णिच् + लोट् हि।

Rhetoric.—In जाटे। तव सदृिस' etc. and तुवं पि etc. there is dramatic. peculiarity (नाट्यालङ्कार) named आशीः ; 'आशीरिष्टजनाशंसा'—साहित्यदर्पण।

Pages 41 Sloka 16.

Sans Expl.—'खगा' पक्षिणः 'वासोपेता.' कुलायं गता', 'मुनिजनः' तपस्विजन. 'सलिलम् अवगाढः स्नानाय जल प्रविष्टः, 'प्रदीप्तः अग्निः' प्रज्वलित. यज्ञाग्नि 'भाति' दीप्यते [सन्ध्यागमे अग्नेः शोभा वर्द्धते एव इति बोद्धव्यम्], 'धूमः' यज्ञाग्नि समुद्भूत: इत्यर्थ: 'मुनिवनं' तपोवनं 'प्रविचरति' व्याप्य सर्वतो याति, रविः सूर्यः 'अपि च' 'संक्षिप्तकिरण' संहृतरश्मिजालः 'दूरात्' गमनस्य उच्चस्थलात् 'परिभ्रष्टः' अधोदेश पतित [सन्ध्यायां तस्य तथा प्रतीयमानत्वात परिभ्रष्ट इत्युक्तम्], 'असौ' रविः 'रथं व्यावर्त्य' रथस्य गतिपरिवर्त्तनं विधाय 'शनैः' मन्दगत्या 'अस्तशिखरं' प्रविशति' अस्तमनपर्व्वतशृङ्गं गच्छति [शन रस्तगतमनमपि रवे. यथा प्रतीयते तथैव वर्णितम् इति बोद्धव्यम्, नतु वास्तवं गतिपरिवर्त्तनं गतिमान्द्यं वा विद्यते] ॥ १६ ॥

Notes.

खगाः—खे (आकाशे) गच्छन्ति इति खगाः। ख – गम + ड – कर्त्तरि।

वासोपेताः—वासम् उपेताः—२ तत्।

अवगाढः—अव गाह + क्त – कर्त्तरि। Obj.—सलिलम्।

मुनिजनः—मुनिः एव जनः—कर्म्मधारयः।

प्रदीप्तः – प्र – दीप + क्त – कर्त्तरि ।

मुनिवनम्—मुनीनां वनम्—६तत् । Obj. of प्रविचरति ।

दूरात्—५मी by the rule 'दूरान्तिकार्थेभ्यो द्वितीया च' ।

संक्षिप्तकिरणः—Adj. to रविः । संक्षिप्ताः किरणाः येन सः—बहुव्रीहिः ।

व्यावर्त्त्य—वि – आ – वृत + णिच् + ल्यप् ।

शनैः—अव्ययम् ; Adverb.

अस्तशिखरम्—६तत् । 'कूटोऽस्त्री शिखरं शृङ्गम्'—अमरः ।

Rhetoric.—The fig. of speech is स्वभावोक्ति । Def.—'स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम्'—काव्यप्रकाश ।

Ch. of Voice—स्वर्गः वासोपेतैः [भूयते], मुनिजनेन सलिलम् अवगाढ़म्, प्रदीप्तेन अग्निना भायते, धूमेन मुनिवनम् प्रविचर्य्यते, रविणा......संक्षिप्तकिरणेन... परिभ्रष्टेन [भूयते] अमुना...अस्तशिखरं प्रविश्यते ।

निष्क्रान्ताः—निस्—क्रम + क्त—कर्त्तरि ।

अङ्कः—An Act. An अङ्क has thus been defined in the साहित्यदर्पण—

"प्रत्यक्षनेतृचरितो रसभाव-समुज्ज्वलः ।
भवेदगूढ़शब्दार्थः क्षुद्रचूर्णकसंयुतः ॥
विच्छिन्नावान्तरैकार्थः किञ्चित्संलग्नबिन्दुकः ।
युक्तो न बहुभिः कार्य्यैर्बीजसंहृतिमान् न च ॥
नाना-विधान-संयुक्तो नातिप्रचुरपद्यवान् ।
आवश्यकानां कार्य्याणामविरोधाद्विनिर्म्मितः ॥
नानेकदिन-निर्वर्त्त्यकथया सम्प्रयोजितः ।
आसन्ननायकः पात्रैर्युतस्त्रि-चतुरैस्तथा ॥
प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः ।
अन्त निष्क्रान्तनिखिलपात्रोऽङ्क इति कीर्त्तितः ॥"

End of Act I.

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Act II

Page 42—43. कुञ्जरिए etc.

Notes

Sans. Expl.—कुञ्जरिका इति भपरस्य टीनाम ।....'भर्त्तृदारिका' भर्त्तुः राज्ञः दर्शकपितुः दारिका कन्या, राजपुत्री इत्यर्थः ।...भणसि' कथयसि...'माधवीलता-मण्डपस्य पार्श्वतः' वासन्तीलतागृहस्य पार्श्वे, 'कन्दुकेन' क्रीड़ागोलकेन... । 'उप-सर्पामि' तत्समीपं गच्छामि । 'अम्मो' विस्मयसूचकम् अव्ययम् ।...'उतक्रान्तकर्ण-चूलिकेन' उन्नमिता कर्णचूलिका तन्नामभूषणविशेषः यस्मिन् तेन, 'व्यायामसञ्जात-स्वेदबिन्दु-विचित्रितेन' व्यायामेन कन्दुकक्रीड़ा-परिश्रमेण सञ्जाताः आविर्भूताः ये स्वेदबिन्दवः घर्म्मकणाः तैः विचित्रितेन शोभितेन, 'परिश्रान्तरमणीय-दर्शनेन' क्लान्ति-युक्तेनापि मधुरदर्शनेन 'मुखेन' उपलक्षिता इति शेषः...'इतः एव' माम् अभिलक्ष्य एव ।...'उपसर्पस्यामि' समीपं गच्छामि । 'चूलिका' कर्णमूलमिति केचित् । 'चूलिका नाटकस्याङ्गे कर्णमूले च हस्तिनाम्' इति मेदिनी ।

भर्त्तृदारिका—भर्त्तुः दारिका—६तत । पद्मावती was the sister of king Dars'aka, so she was the daughter cf the late king of Magadha. The root दृ means 'to pierce.' 'दारयति' नाशयति पितृपणम् इति दारकः । दृ+ण्वुल्+टाप् दारिका । The following will be of interest—

> "सम्भवे स्वजनदुःखकारिका
> सम्प्रदानसमयेऽर्थहारिका ।
> यौवनेऽपि बहुदोष-कारिका
> दारिका हृदयकारिका पितुः ॥"

कुत्र—किम्+त्रल् (सप्तम्याः) । क्व is the only form generally met with in ancient works.

किं भणसि—In a drama, the speech of an actor or actress introduced with the words किं ब्रवीषि etc. is technically called आकाशभाषित ।

> "किं ब्रवीषीति यन्नाट्ये विनापात्रं प्रयुज्यते ।
> श्रुत्वेवानुक्तमप्यर्थं तत् स्यादाकाशभाषितम् ॥"—साहित्यदर्पण ।

माधवीलतामण्डपस्य—शेषे ६ष्ठी । माधवी इति लता—कर्म्मधारयः, तस्याः मण्डपः—६तत्, तस्य ।

मुखेन—उपलक्षणे ३या ।

कन्दुकेन—करणे ३या । कन्दुकs are small light balls to toss up. कन्दुकक्रीड़ा was prevalent among the young maidens of ancient India, having its substitute in the modern "धूँटी खेला"; cf. the story of कन्दुकावती in the दशकुमारचरित । कन्दुक and गेन्दुक are synonyms.

अम्मो—An interjection (अव्यय) indicating surprise and delight. The maid is surprised to see the princess all the more beautiful while engaged in playing with a ball—'विस्मये अम्महे अम्मो नित्यं स्त्रीभिः प्रयुज्यते' ।

उत्क्रान्तकर्णचूलिकेन—Adj. to खेन । उत्क्रान्ता कर्णचूलिका यस्य- बहुव्रीहिः, तेन । कर्णचूलिका is an ornament of the ear. Some take it as कर्णमूल । 'चूलिका नाटकस्याङ्गे कर्णमूले च हस्तिनाम्'—मेदिनी ।

व्यायामसञ्जात स्वेदबिन्दुविचित्रितेन—Adj. to मुखेन । व्यायामेन सञ्जाताः—३तत्; स्वेदस्य बिन्दवः—६तत्; व्यायामसञ्जाताः स्वेदबिन्दवः—कर्मधारयः, तैः विचित्रितम्—३तत्, तेन ।

मुखेन—उपलक्षणे ३या by the rule 'इत्थम्भूतलक्षणे' ।

उपसर्पिष्यामि—उप—सृप्+लृट स्यामि । Opt. from—उपसर्प्स्यामि । We would expect लट् here by the rule 'यावत्-पुरा-निपातयोर्लट्' ।

प्रवेशकः—प्रवेशकः means 'an interlude' by an inferior character and placed between two Acts, Therefore it never comes at the beginning to the first act. It has been defined thus in the साहित्यदर्पण—

"प्रवेशकोऽनुदात्तोक्त्या नीचपात्र-प्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥"

A विष्कम्भक is defined thus—

'वृत्त-वर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य योजितः ॥

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Sans. Expl.—...'सपरिवारा' चेटीप्रभृतिभिः परिवृता । 'हला' सम्बोधन-सूचकम् अव्ययम् । 'भवतु इदानीम् एतावत्' [कन्दुकक्रीडनम्] सम्प्रति यत्परिमाणं कृतं तत्परिमाणम् एव तिष्ठतु, नाधुना अधिकं क्रीडिष्यामि इत्यर्थः ।

...'चिरम्' अत्यधिककालं यावत् 'कन्दुकेन क्रीडित्वा' कन्दुकक्रीडां कृत्वा

'अधिकसञ्जातरागौ' अधिकतर-रक्तिमप्राप्तौ 'परकीयौ' अन्यजनसम्बद्धौ, न तु तव निजौ इव 'ते हस्तौ' 'संहत्तौ' जातौ—[मन्ये तव हस्तौ अचिरात् केनापि विवाहविधिना गृहीतौ भविष्यतः इति भङ्ग्या वक्रोक्तिः]।

Notes

सपरिवारा—परिवारैः सह वर्त्तमाना—बहुव्रीहिः।

भवतु—The Nom. is कन्दुकक्रीड़नम् understood.

अधिकसञ्जातरागौ—सञ्जातः रागः ययोः तौ—बहुव्रीहिः; अधिकं सञ्जातरागौ—सहसुपा। The palms of Padmavati were naturally red and this redness is regarded as an auspicous sign, indicative of one's future fortune. Her hands grew more red on account of her playing long with a ball. There is a pun on the word राग which means 'love' also.

परकीयौ—परस्य इमौ इति परकीयौ। पर+छ (= ईय) with the augment कुक् by the rule 'कुग्, जनस्य परस्य च'। Thus—परकीय, जनकीय। The words परकीयौ &c. are addressed in jest also. The sense is—your hands appear to have been espoused by your bride-groom, hence they are no longer yours.

Rhetoric.—The dramatic peculiarity here is called नर्म। 'परिहासवचो नर्म'—साहित्यदर्पण।

Page 45. क्रीलदु क्रीलदु etc.

Sans. Expl.—'क्रीड़तु' कुमारीजनसुलभां क्रीड़ां करोतु। 'निर्वर्त्यतां तावत्' सुखेन याप्यताम् एव 'अयं' साम्प्रतिकः 'कन्याभाव-रमणीयः कालः' कौमारावस्थाहितः मधुर-समयः [शीघ्रमेव विवाहो भविष्यति, अतः कन्याजनसुलभां क्रीड़ां यावत् विवाहो न भवति तावत् करोतु इत्यर्थः]।

...'माम् अपहसितुम् इव' नर्मच्छलेन मां वक्तुम् इव 'निध्यायसि' चिन्तयसि। 'न हि न हि' उपहासविधिं नैव चिन्तयामि। 'अधिकम्' अत्यन्तम् 'अद्य शोभते' भवती इति शेषः—अद्य त्वयि अधिकतरां श्रियं लक्षयामि इत्यर्थः। 'अभितः इव' चतुष्पार्श्वतः इव 'ते अद्य' 'वरमुखं पश्यामि' तव सुन्दरं वदनं लक्ष्यामि। तव मुखश्रिरतीवाद्य सुन्दरी वर्त्तते; अथच, [परिहासपक्षे] त्वाम् अभितः तव भाविनः पत्युर्मुखं पश्यामि।

Notes.

क्रीड़तु—Repeated in the sense of हर्ष। 'विवादे विस्मये हर्षे खेदे दैन्येऽवधारणे। प्रसादने सम्भ्रमे च द्विस्त्रिरुक्तं न दुष्यति'॥

निर्वर्त्यताम्—निर्—वृत्+णिच्+कर्मणि लोट्, ताम्। Nom.—अनया understood.

कन्याभावरमणीयः—Adj. to कालः। रमयति इति रमणीयः। रम+अनीय—कर्तरि, बाहुलकात्। कन्यायाः भावः—६तत्, तेन रमणीयः—३तत्।

निध्यायसि—नि – ध्यै + लट्, सि। नि – ध्यै primarily means 'observation'—'निर्वर्णनन्तु निध्यानं दर्शनालोकनेक्षणम्'। Also—'निध्यानमवलोकनम्'। Here it means 'reflection.'

शोभते—Nom. भवती—understood.

ते—शेषे ६ष्ठी, having connection with वरमुखम्।

वरमुखम्—वरम् मुखम्—कर्मधारयः; also. वरस्य (of the bridegroom) मुखम्—६तत्।

Rhetoric.—The dramatic peculiarity is नर्म in अभित इव etc

Page 46. अपेहि etc.

Sans. Expl.—'अपेहि' अपसर [प्रणयकोपोक्तिरियम्]।...'एषा अस्मि' 'तूष्णीका' सम्प्रति वाग्विरता भवामि 'भविष्यन्महासेनवधु' हे महासेनस्य प्रद्योतस्य भाविनि पुत्रवधु। [त्वं महासेनपुत्रस्य पत्नी भविष्यसि इत्युक्तेव वाग्विरता भवामि इत्यर्थः]।...

'उज्जयिनीयः' उज्जयिनीनगरीवासी—'बलपरिमाणनिर्वृत्तम्' सैनापरिमाणसञ्जातं 'नामधेयं' नाम 'महासेन इति' [तस्य अन्यापेक्षया अधिकतरा सेना अस्ति अतः स महासेनः इतिकथ्यते इत्यर्थः]।...'तेन राज्ञा सह' महासेनेन सह 'सम्बन्धं' पुत्रवधूसम्पर्कम् 'न इच्छति' [सा महासेनपुत्रस्य पत्नी भवितुं न इच्छति इत्यर्थः]।

Notes

अपेहि—अप—इ+लोट्, हि। This is affectionately said with feigned anger.

तूष्णीका—'तूष्णींशीलस्तु तूष्णीकः'—इत्यमरः। तूष्णीम्+क by the वार्त्तिक-rule 'शीले को मलोपश्च'। The ई of तूष्णीं does not become ह्रस्व on the strength of the मलोप, as otherwise the grammarian could have prescribed ड (i. e. अक) instead of क। The difference between the operations of the two affixes is with regard to स्वर (Vedic intonation).

भविष्यन्महासेनवधु—सम्बोधन। महासेनस्य वधूः—६तत्, भविष्यन्ती महासेनवधूः—कर्मधारयः।

उज्जयिनीयः—Adj, to राजा। उज्जयिनी+छ। [छ=ईय]।

बलपरिमाणनिर्वृत्तम्—बलस्य परिमाणम्—६तत्, तेन निर्वृत्तम्।—३तत्। निर्-वृत्+क्त—कर्त्तरि निर्वृत्त (meaning निष्पन्न)। Distinguish the word from निवृत्त (=stopped) and निर्वृत (=शान्त)।

महासेनः—महती सेना यस्य सः—बहुव्रीहिः।

Rhetoric.—In को एसो etc., there is the dramatic peculiarity called परिभावना। 'कुतूहलोत्तरा वाचः प्रोक्ता तु परिभावना' —साहित्यदर्पण।

Page 47. अय केण खु etc.

Sans. Expl.—'अभिलषति' इच्छति, सम्बन्धमिति शेषः।
...'तस्य गुणान्' पत्नी-प्रेमादीन् इत्यर्थः 'अभिलषति' इच्छति [तद्गुणानुरागात् तमेव पतित्वेन लब्धुमिच्छति इत्यर्थः] 'आर्य्यपुत्र' मत्पतिम् 'भर्त्तारम् अभिलषति' पतिरूपेण लब्धुं काङ्क्षति इत्यर्थः।

...'सानुक्रोशः इति' [वत्सराजः] सदयः इति [अतः भर्त्तारम् इच्छति]।

...'अयम् अपि जनः' एषोऽहमपि 'एवम् उन्मादितः' तद्गुणमुग्धा सती तमेव भर्त्तारं लब्धुं दृढाभिप्राया आसम् इत्यर्थः।

...विरूपः' सौन्दर्य्यहीनः [गुणवान् अपि यदि रूपहीनो भवेत्, ततोऽपि किं तस्मिन् ते अभिलाषः ?]

Notes

केन—३या with सह understood.

वत्सराजः—वत्सानां राजा—६तत्। टच्, as समासान्त, is added by the rule राजाहःसखिभ्यष्टच्'।

सानुक्रोशः—अनु-क्रुश+घञ्=अनुक्रोशः; pity. अनुक्रोशेन सह वर्त्तमानः—बहुव्रीहिः। 'कृपा दयानुकम्पा स्यादनुक्रोशः' इत्यमरः।

उन्मादितः—उत्-मद्+णिच्+क्त—कर्म्मणि Adj. to जनः।

विरूपः—विगतं विकृतं वा रूपं यस्य सः—बहुव्रीहिः।

Rhetoric.—In अयं वि जनो etc the dramatic peculiarity is निरुक्ति। "पूर्व्वसिद्धार्थकथनम् निरुक्तिरिति कीर्त्तितम्"—सा. द.।

Page 48—णहि णहि etc.

Sans. Expl.—'नहि नहि' नैव उदयनः असुन्दरः, 'दर्शनीय एव' सुन्दरः एव।
...'आर्य्यपुत्रपक्षपातिनं' स्वामिनं प्रति मम स्नेहवशात् 'अतिक्रान्तः' उल्लङ्घितः समुदाचारः'

न्याय्य-व्यवहार:, प्रच्छन्नवासानुकूल: समय: इत्यर्थ:। 'किम् इदानीं करिष्यामि' उपायं न पश्यामि इत्यर्थ:। 'भवतु' अस्तु [अनेन उपाय-प्राप्ति: सूचिता] 'इष्टम्' लब्धम् उत्तरानुकूलं वाक्यम् इत्यर्थ:।......'उज्जयिनीय: जन: मन्त्रयते' उज्जयिनी-वासिन: कथयन्ति।

Notes

दर्शनीय:— द्रष्टुं योग्यं इति दृश् + अनीय— कर्म्मणि।

आर्य्यपुत्रपक्षपातेन— करणे ३या। आर्य्यपुत्रस्य पक्ष:— ६तत्। तस्मिन् पात:— ७तत्, तेन। Or आर्य्यपुत्रे पक्षपात: (७तत्)।

अतिक्रान्त:— अति – क्रम + क्त— कर्म्मणि। Nom.—मया understood.

समुदाचार:—Obj. of अतिक्रान्त:। सम् – उत् – आ – चर + घञ्। उदाचार: आचार:। सम्यक् उदाचार: इति समुदाचार:— प्रादि: ; proper course of conduct.

इष्टम्—सामान्ये नपुंसकम्, the object being a word meaning उपाय।

Rhetoric.—In हला ! एवं etc. the dramatic peculiarity is अभूताहरणम्। "[तत्र] व्याजाश्रयं वाक्यमभूताहरणं मतम्"।—साहित्यदर्पण।

Page 49. जुज्जइ etc.

Sans. Expl.—'युज्यते' उपपन्नं भवति [तव वाक्यमिति शेष:]। कथं युज्यते ? तदाह— न खल्वित्यादि)........'उज्जयिनीदुर्लभ:' उज्जयिनीयैर्जनैर्दुरापः [उज्जयिनी-राजस्य जामाता उदयन: इत्यतो न तत्रासौ दुर्लभ इत्यर्थ:]। 'सर्व्वजन-मनोऽभिराम" सकललोकप्रियं 'खलु' 'सौभाग्य' नाम' सौन्दर्य्यं भवत्येव [अत: आवन्तिकाया अपि तद्दर्शनं नासम्भवम् इत्याशय:]।...'दत्ता असि' वाग्दत्ता भवसि [विवाहविधिना सम्प्रदानात् पूर्व्वतरो विधिविशेष: वाग्दानमिति कथ्यते]।

Notes

उज्जयिनीदुर्लभ:— उज्जयिन्यां दुर्लभ:—७तत्। दुर्—लभ + खल्— कर्म्मणि।

सर्व्वजनमनोऽभिरामम्—सर्व्वे जना: – कर्म्मधारय:; मनस: अभिरामम्— ६तत्; सर्व्वजनानां मनोभिरामम् – ६तत्। अभिरमते अत्र इति अभिरामम्, अभि – रम + घञ्— अधिकरणे।

सौभाग्यम्—सुभगस्य भाव: इति सुभग + ष्यञ्। उभयपदवृद्धि is by the rule 'हृद्भगसिन्ध्वन्ते पूर्व्वपदस्य च'। सुभग has a technical meaning which is intended here. 'स खलु सुभगो यम् अङ्गना: कामयन्ते'।

Rhetoric.—The sudden appearance of the धात्री—with

the words 'भेदु भट्टिदारिआ etc.' to relate the good news of Padmávati's सौभाग्य (in getting Udayana as her husband), just when she was thinking of the सौभाग्य (beauty) of Udayana is an instance of dramatic peculiarity called पताकास्थान which is defined thus :—

"यत्रार्थे चिन्तितेऽन्यस्मिन् तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥" —साहित्यदर्पण ।

Here it is a case of प्रथम पताकास्थान as Padmávati's सौभाग्य (good fortune) comes to her all on a sudden.

"सहसैवार्थसम्पत्तिर्गुणवत्युपचारतः ।
पताकास्थानकमिदं प्रथमं परिकीर्तितम् ॥"—साहित्यदर्पण ।

Page 50. वत्सराजस्य etc.

Sans Expl.—'अथ' प्रश्ने, 'कुशली' क्षेमवान् [शोकजर्जरितहृदयस्य उदयनस्य पत्न्यन्तरग्रहणमतिः न स्यादिति मन्वानायाः वासवदत्तायास्तत्कुशलप्रश्नः]। ...'आगतः' राजगृहमिति शेषः।... प्रतीष्टा' ईप्सिता पत्नीत्वेन । 'अत्याहितम्' अतीव अमङ्गलं. ममेति शेषः [अल्पीयसा एव कालेन यदि विस्मृता अहं तदा मे दौर्भाग्यम् इत्यर्थः]। 'अत्र' उदयनस्य पद्मावती-परिणये— ।

Notes.

कुशली—कुशलं विद्यते अस्य इति कुशल + इनि ।

प्रतीष्टा प्रति—इष+क्त—कर्मणि । Accepted ; here, desired.

तस्य—कर्तरि षष्ठी in connection with the इच्छार्थक verb प्रतीष्टा ।

अत्याहितम्—'अत्याहितं महाभीतिः कर्म जीवानपेक्षि च'—अमरः ।

[Nothing is so afflicting to Vasavadatta as to hear that her husband has forgotten her within so short a period and is going to take another wife].

Rhetoric.—in 'अत्याहितं' there is the dramatic peculiarity called खेद । 'मनश्चेष्टा- समुत्पन्नः श्रमः खेद इति स्मृतः'—साहित्यदर्पण ।

Page 51. न खलु किञ्चित् etc.

Sans Expl.—'न खलु किञ्चित्' अत्याहितं किमपि नास्ति इत्यर्थः [मनसः समुद्‌घाटितभावेन प्रच्छादयितुम् कथितमेतत्] 'तथा नाम सम्भाव्य' वासवदत्तायाः तिरोधाने पूर्ववत् विलप्य 'उदासीनो भवति' [अधुना] विस्मृतशोकः भवति 'इति' अत्याहितमुक्तम् इति शेषः [पद्मावती-परिणये तु अत्याहितं नास्ति इति प्रकाश्यते]।... 'आगमप्रधानानि' 'आगमः' शास्त्रं 'प्रधानं' आश्रयः येषां तानि, शास्त्रोपदेशचालितानि

इत्यर्थः 'सुलभपर्य्यवस्थानानि' अनायासेन लब्धस्वस्थीभावानि 'महापुरुषहृदयानि' उन्नतमनसां जनानां चित्तानि 'भवन्ति'—उन्नतमनाः स उदयनः शास्त्रोपदेशानुसारी, अतः स्वल्पायासेनैव प्रकृतिस्थो जातः इत्यभिप्रायः ।...'वरिता' प्रार्थिता, पद्मावती इति शेषः । 'अन्यप्रयोजनेन' उद्देश्यान्तरम् आदाय [राज्योद्धरणार्थं सैन्यसाहाय्यं याचितुमिति परस्तात् अवगम्यते]' 'इह आगतस्य' राजगृहे उपस्थितस्य (उदयनस्य) 'अभिजनविज्ञानवयोरूप'' कुलं पाण्डित्यं यौवनं तथा सौन्दर्यञ्च 'दृष्ट्वा', 'स्वयमेव महाराजेन' दर्शकेन आत्मना एव 'दत्ता' [अत पूर्व्वं नाभूत् वत्सराजस्य प्रार्थना इति बोद्धव्यम्] ।

Notes.

न खलु etc.—These words were addressed to hide the mental agony of Vaasvadatta which had been disclosed when the word 'अत्याहितम्' by chance escaped from her mouth.

तथा नाम सन्तप्य—See the speech of the ब्रह्मचारी in Act I. 'इह तथा सह हसितम् etc.':(Page 36).

उदासीनः—उत्—आस + शानच् - कर्त्तरि ।

आगमप्रधानानि—Adj. to हृदयानि । आगमः प्रधानं येषां तानि—बहुव्रीहिः । When meaning 'best,' the word प्रधान is always neuter and singular. क्लीवे प्रधानं प्रमुखम् &c.'—इत्यमरः । 'प्रधानं स्यात् महामात्रे प्रकृतौ परमात्मनि । प्रज्ञायामपि च क्लीवमेकत्वे तूत्तमे सदा' ॥—इति मेदिनी । When used as ordinnry adj. (and not as a विधेय) the word is held by some as taking the gendr of the noun ; cf. 'न जाने स प्रधानो मे यूरहस्ती मदामदः'—चण्डी (सप्तशती) । But there सप्रधानः is taken by some as a compound meaning—'प्रधानेन (=हस्तिपकेन) सह वर्त्तमानः' । The following note will be of interest :—"इदम् (viz. the word प्रधान) आविष्टलिङ्गं, स्वभावात् इति सुभूत्यादयः । तथाच—प्रधानं स्त्री, प्रधान पुमान् प्रधानं कुलम् इति ॥ प्रधाना हरिता मुद्रा इत्यादि-दर्शनात् प्रधानस्यापि द्वयी गतिरिष्यते इति श्रीपतिः ; द्वयी गतिरित्यनेन एको नपुंसकम्, अन्यो वाच्यलिङ्गः इत्यर्थतः अवगन्तव्यः इति" ।—Raghunath in his com. on Amara-kosha. So, also—आगमः प्रधानः येषां तानि । Also, cf. विष्णुसंहिता—chap. 98. "त्वमेव निद्रा जगतः प्रधाना" ।

आगम here means Shastra in general. आगमः or आगमम् sometimes means तन्त्रशास्त्र । आगतं शिववक्त्रेभ्यो गतं च गिरिजाश्रुतौ । मतं च वासुदेवस्य तस्मादागमम् 'ईरितम्' ॥

सुलभपर्य्यवस्थानानि—सु—लभ + खल्—कर्म्मणि = सुलभ। परि-अव—स्था + ल्युट्—भावे = पर्य्यवस्थानम् = स्वस्थीभावः। सुलभं पर्य्यवस्थानं यैः तानि—बहुव्रीहिः।

महापुरुषहृदयानि—महान्तः पुरुषाः—कर्म्मधारयः, तेषां हृदयानि—६तत्।

वरिता—वर (अदन्त—चुरादि) + क्त—कर्म्मणि। Obj.—पद्मावती understood. 'वर' ईप्सायाम् इति धातुः। From वृ the form would be वृता।

अन्यप्रयोजनेन—इेतौ ३या। अन्यत् प्रयोजनम्—कर्म्मधारयः, तेन।

अभिजन-विज्ञान-वयोरूपम्—अभिजनश्च विज्ञानञ्च वयश्च रूपञ्च—समाहारद्वन्द्वः।

Rhetoric.—In आश्रम-पदाणामि etc. there is the dramatic peculiarity called उदाहरण। 'उदाहरणम् उत्कर्षयुक्तं वचनमुच्यते'—साहित्यदर्पण। In अशुप्यभोशयेण etc., there is निरुक्ति। 'पूर्व्वसिद्धार्थ-कथनं निरुक्तिरिति कीर्त्तितम्'—साहित्यदर्पण।

Page 52. वासवदत्ता (आत्मगतम्)—एव्वं etc.

Sans Expl.—'अनपराद्धः' निर्द्दोषः...'अत्र' पद्मावती-विवाहे [स्वयं चेत् प्रार्थयेत पद्मावतीं तदा वासवदत्तायां सापराधो भवेत्, अन्यकर्त्तृकप्रार्थनावशात् विवाहे कृते न स्याद् दोषावकाश इत्यभिप्रायः]...'शोभनं नववम्' विवाहानुकूलस्य नववस्य अवस्थानम्...'कौतुकमङ्गलम्' विवाहसुत्रग्रन्थिधारणम्...'अस्माकं भर्त्तृनी' दर्शकपत्नी राज्ञी...'यथा यथा त्वरते' येषु येषु एव कर्म्मसु त्वरा क्रियते इत्यर्थः......'अन्धीकरोति' आकुलयति इत्यर्थः।

Notes.

एवम्।—Some omit the full stop after एवम्।

अनपराद्धः—अप—राध + क्त—कर्त्तरि = अपराद्धः। न अपराद्धः—नञ्तत्।

शोभनम्—शोभयति इति शुभ + णिच् + ल्यु—कर्त्तरि।

कौतुकमङ्गलम्—कौतुकम् एव मङ्गलम्—कर्म्मधारयः। कौतुक means 'the binding of an auspicious thread on the wrist (before the marriage ceremony). 'कौतुकं मङ्गले हर्षे हस्तसूत्रे कुतूहले' इति कोषः।

अन्धीकरोति—अनन्धं अन्धं करोति इति अन्ध + च्वि—कृ—लट्ति। Nom.—त्वराकारिणी understood.

एदु—Repeated to denote त्वरा।

Rhetoric.—In 'तुवरद etc. there is सन्धि (a peculiarity belonging to the निर्वहणसन्धि)। 'बीजोपगमनं सन्धिः'—साहित्यदर्पण।

Act III

Page 54. विवाहामोदसंकुले etc.

Sans. Expl.—'विवाहामोदसङ्कुले' परिणयोत्सवपूर्णे 'अन्तःपुरचतुःशाले' अन्तःपुरमध्यस्थे गृहचतुष्टयमध्यवर्त्तिनि अङ्गने 'परित्यज्य पद्मावतीम्' तत्र विवाहामोदसम्भोगाय पद्मावतीं रचित्वा—'प्रमदवनम्' क्रीडोपवनम्। [सपत्नीविवाहामोदपरिहाराय वासवदत्तायाः प्रमदवनगमनम् इति बोद्धव्यम्] ।...'भागधेयनिर्वृत्तं दुःखम्' दुरदृष्टघटितं मनःक्लेशम् 'विनोदयामि' लघयामि। ('परिक्रम्य' अग्रतो गत्वा) 'अहो अत्याहितम्' अतिकष्टं मे आपतितम् इत्यर्थः। [किं कष्टं तदेवाह—आर्यपुत्र इति]... परकीयः संवृत्त ' परस्याः भार्य्याः पतिः सञ्जातः। 'यावत् उपविशामि' अधुना निषीदामि [दुश्चिन्तावशात् वासवदत्तायाः कदापि विचरणं कदापि उपवेशनम् इति अस्थिरत्वं बोद्धव्यम्]...'धन्या खलु' भाग्यवती एव 'चक्रवाकवधूः' चक्रवाको नाम पक्षिविशेषः, तस्य स्त्री—चक्रवाकी, या' विरहिता' पतिवियुक्ता सती 'न जीवति'। 'आर्यपुत्रं पश्यामि इति' चिरविरहात् परं स्वामिनं पश्येयम् इति।...'मनोरथेन' आशया...।

Notes

विवाहामोदसङ्कुले—विवाहस्य आमोदः—६तत्, तेन सङ्कुलम्—३तत्, तस्मिन्।

अन्तःपुरचतुःशाले—चतस्रः शालाः यत्र तत् चतुःशालम्—बहुव्रीहिः (the yard surrounded on the four sides by four houses). अन्तःपुरस्य चतुःशालम्—६तत्, तस्मिन्।

भागधेयनिर्वृत्तम्—भागधेयेन निर्वृत्तम्—३तत्। 'दैवं दिष्टं भागधेयं भाग्यं स्त्री नियतिर्विधिः'—अमरः। भाग: एव इति भागधेयम्। भाग+धेय—स्वार्थे by the rule 'रूप-नाम-भागेभ्यो धेयः'। निर्—वृत्+क्त—कर्म्मणि= निर्वृत्त।

प्रमदवनम्—Note the spelling carefully—प्रमदवन and not प्रमोदवन। प्रमदानां वनम् इति प्रमदवनम्। The आ gets ह्रस्व by the rule 'ङ्यापोः संज्ञाछन्दसो र्बहुलम्'; *cf.* कालिदासः। 'पुमानाक्रीड उद्यानं राज्ञः साधारणं वनम्। स्यादेतदेव प्रमदवनमन्तःपुरोचितम्'।—इत्यमरः। 'विद्धि यं प्रमदवनं गुह्यान्तैः सह नृपो यत्र रमते'।

परकीयः—Adj. to आर्य्यपुत्रः। परस्य अयम् इति पर+छ, कुगागमः। Rule.—'कुक् अनस्य परस्य च'।

धन्या—धनं लब्धा (i. e. लभ्यते) इति धन्या। धन+यत्। Rule.—धन गणं लब्धा' Thus—धन्य, गण्य।

चक्रवाकवधू:—चक्रवाकस्य वधू: । The चक्रवाकs are described by poets to be highly afflicted by separation from their mates ; cf. 'दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम्'—मेघदूत । Also see P. 42.

विरहिता—Some read अन्योन्य-विरहिता, but there is no कर्मव्यतिहार (reciprocity of action) here, as we are speaking of the female bird only. अन्य-विरहिता would give a good meaning ; अन्य meaning the male bird.

मनोरथेन—हेतौ or rather करणे तृया ।

पेक्खामि—प्र-ईक्ष is a root used in प्राकृत and is replaced by पश्य

प्राणान्—The word is always plural as the vital airs are 5 in number—प्राण, अपान, समान, उदान and व्यान । When meaning the प्राणवायु only, the word is singular. "प्राणो ह्यस्मावते योलि काव्य-जीवेऽनिलो बले' ।

मन्दाभागा—Abj. to अहम् । मन्द: भाग: यस्या सा—बहुव्रीहि: ।

Remarks.—In this soliloquy of V*a*savadatt*a* we should try te read her heart. She loves पद्मावती, yet she leaves her compnay as her heart is afflicted to think that her husband will be the husband of another woman. She considers this marriage of her husband as a great calamity to herself (अत्याहितम्) । She prefers death to separation from her husband. Still she desires to live in the hope of seeing him again.

Page 55. कहिं णु खु etc.

Sans. Expl.—'आवन्तिका' अवन्तिदेशागतया: नार्या वेशधारिणी शमत्र-दत्ता । 'अम्मो' हर्षे अव्ययम्...'चिन्ताशून्यहृदया' चिन्तया उद्वेगवशात् 'शून्यं' निष्क्रियं हृदयं यस्या: सा, 'नीहारप्रतिहतचन्द्रलेखा इव' 'नीहारेण' हिमेन 'प्रतिहता' आक्रान्ता 'चन्द्रलेखा' इन्दुकला इव [शोकाक्रान्तत्वात् हिमप्रच्छन्नचन्द्रतुल्या] 'अमण्डितभद्रकं वेषं' अमलङ्कृतमपि भद्रजनोचितं परिच्छदं 'धारयन्ती' वसाना 'प्रियङ्गुशिलापट्टके' प्रियङ्गुलताया: अधस्तात् प्रस्तरखण्डे 'उपविष्टा' निषण्णा ।...'क: काल:' महान् काल: अतिक्रान्त: इत्यर्थ: ।...

Notes.

आवन्तिका—अवन्तिभ्य: आगता इति अवन्ती ; अवन्ति+अण् ; ङीप् । अज्ञाता आवन्ती इति आवन्तिका ; आवन्ती+क by the rule 'अज्ञाते' । The ई is shortened by the rule 'के अण:' । V*a*savadrtt*a* came to

Rajagriha in the dress of a lady of Avanti and was called there by the name of *Avantika*.

चिन्ताशून्यहृदया– शून्यं हृदयं यस्याः सा – बहुव्रीहिः, चिन्तया शून्यहृदया—३तत् ।

नीहारप्रतिहतचन्द्रलेखा—नीहारेण प्रतिहता –३तत् ; चन्द्रस्य लेखा—६तत् ; नीहारप्रतिहता चन्द्रलेखा—कर्म्मधारयः । चन्द्रलेखा—lunar digit.

अमण्डितभद्रकम्—न मण्डितः अमण्डितः—नञ् तत्, अमण्डितः च भद्रकश्च—कर्म्मधारयः ; तम् । भद्रः एव भद्रकः, भद्र + कन्—स्वार्थे ।

प्रियङ्गुशिलापट्टके—प्रियङ्गोः शिलापट्टकम्—६तत्, तस्मिन् । प्रियङ्गु is a kind of creeper, described by poets as putting forth flowers when touched by a woman 'स्पर्शात् प्रियङ्गुर्विकसति'। This is a poetic fancy (कविसमय)। There are similar other कविसमयs :—

स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात्
पादाघातादशोकस्तिलक-कुरवकौ वीक्षणालिङ्गनाभ्याम् ।
मन्दारो नर्म्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवाता-
च्चूतो गीतान्नमेरुर्विकसति च पुरो नर्त्तनात् कर्णिकारः ॥

Page 56. वासवदत्ता—किं निमित्तं etc.

Sans Expl. – 'भट्टिनी' राज्ञी, दर्शकभगिनी इत्यर्थः 'भणति' कथयति—'महाकुलप्रसूता' महद्वंशजाता, 'स्निग्धा' स्नेहवती पद्मावत्याम् इति शेषः 'निपुणा इति' तथा च कार्य्यदक्षा [आवन्तिकेति शेषः]। [एभिर्विशेषणैः वासवदत्तायाः माङ्गलिककार्य्ये योग्यता सूचिता]। 'इमां तावत्' पद्मावतीविवाहोपयोगिनीम् इत्यर्थः 'कौतुकमालिकां' विवाहस्रजं 'गुम्फतु आर्य्या' रचयतु भवती [इति चेट्याः प्रार्थना, नाव राज्ञ्याः आज्ञा मन्तव्या]।...''कस्य किल इत्यादि' अस्मात् प्रश्नात् वासवदत्तायाः मालागुम्फने अनिच्छा सूचिता ।

Notes

महाकुलप्रसूता—Adj to आवन्तिका (वासवदत्ता) understood. महत् कुलम्—कर्म्मधारयः, तस्मिन् प्रसूता—७ तत् (सहसुपा)।

स्निग्धा—स्निह + क्त—कर्त्तरि ।

कौतुकमालिकाम्—माला एव मालिका, माला + कन्—स्वार्थे । कौतुकस्य (मङ्गलस्य विवाहोत्सवस्य, see notes— page 58) मालिका—६तत्, ताम् ।

कौतुकमालिकां गुम्फतु आर्य्या—In the story as given in the

Kathasaritsagara by Somodeva, the weaving of the garland by V. is an important factor as the garlands being unfading led U. to infer the presence of V. who had learnt from him the art of weaving such garlands. [cf. K. S. III. 70 ; See Appendix I] But in the Katha., this is at the fag end of the story when their union is too near to require such an infernce to be made.

Bhasa makes no mention of this point but must have meant that the unfading garlands would inspire in U's mind a mystic hope regarding the existence of V.

Some may conjcture that Bhasa's reference to the above has been dropped (of cou:es very slovenly) in the process of abridgement. See Intro. Sec. VII.

कार्ये—तादर्थ्ये ४र्थी।

गुम्फितव्यम्—गुम्फ तव्य...भावे। The Obj. being not mentioned the verb is intransitive.

Rhetoric.—In इमं दाव etc. there is the नाट्यालङ्कार named याच्ञा। 'याच्ञा तु क्वापियाच्ञाया: स्वयं दूत- मुखेन वा—साहित्यदर्पण।

Page 57. अम्हणं भट्टिदारिआए etc.

Sans. **Expl.**—'अस्माकं भर्तृदारिकायै' पद्मावत्यै, गुम्फितव्यम् इति शेष:।... 'एतत् अपि' सपत्न्या कौतुकमाला-गुम्फनमपि मया कर्तव्यम् आसीत्' ममैवकरणीयम् इति विधेर्विधानम् आसीत्? 'अहो' खेदे, 'अकरुणा: खलु' निर्दया एव 'ईश्वरा:' देवा: [यत् मद्भाग्या सपत्न्यै मालाग्रन्थनरूपम् असदृशं कर्म तैरेव विहितम्]। ...'अन्यत् चिन्तयित्वा' मालाग्रन्थनादृते अन्यस्मिन् विषये मनो नियुज्य इत्यर्थ:। 'एष जामाता' साम्प्रतमेव वर: 'मणिभूम्यां मणिकुट्टिमे 'स्नायति' स्नाति (स्नानात् परमेव मालाया: उपयोग: इति बोद्धव्यम्]...। 'न शक्नोमि' न समर्थोस्मि 'अन्यत् चिन्तयितुम्' आत्मन: दुर्भाग्यविषये चिन्तां वर्तुम् इत्यर्थ:।...'हला' सम्बोधने, 'किं दृष्ट:' त्वयेति शेष:...।

Notes

अकरुणा:—अविद्यमाना करुणा येषां ते—बहुव्रीहि:। Opt. form—अविद्यमानकरुणा:। Rule—'नञोऽस्त्यर्थानां वाच्यो वा चोत्तर पदलोप:'।

चिन्तयित्वा—The use of क्त्वा in connection with मा is not supported by grammar (Panini) though such uses are sanctioned in connection with अलम् and खलु by the rule 'अलं-खल्वोः प्रतिषेधयोः प्राचां क्त्वा' This would indicate the anteriority of the poet to Panini.

मणिभूम्याम्—मणिबद्धा भूमिः—शाकपार्थिवादिवत् तत्पुरुषः, तस्याम्।

स्नायति—स्नै (भ्वादि-परस्मैपदी), लट्, ति। The root means वेष्टन, but here it has been used in the sense of 'bathing.' Or, स्नायति is a scribe's error for स्नाति which comes from the root स्ना (अदादि-परस्मै.)।

The statement that the bridegroom is taking his bath, indicates that the garland will be immediately required.

इदमपि कर्त्तव्यमासीत्—This grudging is quite natural. सोमदेव (in his कथासरित् सागर) makes वासवदत्ता weave the garland of her own accord. 'अथासन्न विवाहायाः पद्मावत्या मनस्विनी। अम्लानमाला-तिलकौ दिव्यौ भूयश्चकार सा'। There she is of a more philosophic mentality than she is here. There is said that she saw the life-history of Rama and Sita painted on the walls of Padamavati's room and reconciled herself completely to her lot by constantly keeping in her mind the fate of Sita. 'तत्र वासवदत्ता च प्रविष्टा चित्रभित्तिषु। पश्यन्ती रामचरिते सीतां सेहे निजव्यथाम्'॥

Page 58. आम, दिट्ठो etc.

Sans. Expl.—'आम' अथकिम् इत्यर्थे अव्ययम्; आम् इति संस्कृतम्। 'दृष्टः' जामाता इति शेषः [दर्शनस्य कारणमाह]—'भर्तृदारिकायाः स्नेहेन' पद्मावत्यां प्रेम्णा इत्यर्थः 'अस्माकं कौतूहलेन च' तथाच नवजामातृदर्शने नारीसुलभेन व्यग्रत्वेन।...'न हि ईदृशः दृष्टपूर्व्वः' तत्सदृशः मया पूर्व्वं कोऽपि न दृष्ट इत्यर्थः।...'भण भण' ब्रूहि ब्रूहि, 'किं दर्शनीयः' अपि स जामाता सुन्दरः? 'शक्यं भणितुम्' जामातृवर्णने एतत् वक्तुं शक्यते [यत् सः] 'शरचापहीनः' त्यक्तधनुःशरः 'कामदेव इति' मदन इति, सः सौन्दर्य्ये वा मदन एव, केवलं तस्य धनुः वाणाश्च न सन्ति एतन्मात्रमेव मदनात् पार्थक्यम् इत्यर्थः।

Notes

भर्त्तृदारिकायाः—षष्ठी। With स्नेह, दया, अनुराग, etc. the objects of these emotions genarally take सप्तमी (अधिकरणे)।

खेदेन—इतौ इया।

कौतूहलेन—इतौ इया। कुतूहल+अण्—स्वार्थे।

दृष्टपूर्व्वः—पूर्व्वं दृष्टः इति दृष्टपूर्व्वः—सहसुपा। पूर्व्वनिपात of the word पूर्व्व in the compound is on the authority of a similar use by Panini in his rule 'भूतपूर्व्वे चरट्'।

दर्शनीयः—द्रष्टुं योग्य इति दृश+अनीय—कर्म्मणि।

शक्यम्—शक् यत्—भावे। Nom.—मया understood.

शरचापहीनः :—शराश्च चापश्च इति शरचापम्—समाहार-द्वन्द्वः, तेन हीनः—३तत्।

कामदेवः—कामनामा देवः—शाकपार्थिवादिवत् तत्पुरुषः। काम is a name of मदन। "...कन्दर्पो दर्पकोऽनङ्गः कामः पञ्चशरः स्मरः..."—इत्यमरः।

Rhetoric.—In इला, भर्त्तृदारिके etc. there is a नाटक-लक्षण named पृच्छा। 'अभ्यर्थनापरैर्वाक्यैः पृच्छार्थान्वेषणं मतम्'—साहित्यदर्पण। In सकं भणिदं etc. there is the dramatic peculiarity called अनुक्तसिद्धि। 'विशेषार्थोह्यविस्तारोऽनुक्तसिद्धिरुदीर्य्यते'—साहित्यदर्पण।

Page 59. होदु एत्तकं etc.

Sans. Expl.—'भवतु एतावत्' अतोऽधिकं न श्रोतुम् इच्छामि इत्यर्थः।... 'वारयसि' श्रामातुर्वर्णनम् न शृणोषि इत्यर्थः। 'अयुक्तम्' अविधेयम् सत्या नार्य्या इति शेषः, परपुरुषसङ्कीर्त्तनं अन्यजनस्य रूपगुणादेः वर्णनं 'श्रोतुम्' आकर्णयितुम् [सती नारी परपुरुषगुणवर्णने कर्णं न दद्यात् इत्यर्थः] ।...'गुम्फतु' ग्रथ्नातु ।...'आनय' पुष्पादीनि इति शेषः। 'ददातु' अनेन मालारचनार्थं पुष्पादिकं ददाति इति बोद्धव्यम्।

Notes.

परपुरुषसङ्कीर्त्तनम्—Obj. of श्रोतुम्। परः पुरुषः—कर्म्मधारयः, तस्य सङ्कीर्त्तनम् (प्रशंसाम्)—६तत्।

Rhetoric.—in अजुत्तं etc. there is the dr. peculiarity called नीति। 'नीतिः शास्त्रेण वर्त्तनम्'—साहित्यदर्पण।

Page 60. (वर्ज्जयित्वा विलोक्य) इमं दाव etc.

Sans. Expl.—('वर्ज्जयित्वा') करण्डकात् निःसार्य्य, पुष्पादिकमिति शेषः, [तत्] 'विलोक्य' दृष्ट्वा) 'इदं' तावद् औषधम्' किमपि प्रदर्श्य एतत् पृच्छति इति बोद्धव्यम्। 'अविधवाकरणम्' एतस्मिन् औषधे मालायां धृते सति, नारी विधवा न भवेत् इति गुणयोगतः औषधस्य एतन्नाम।...'बहुशः गुम्फितव्यम्' बहुसंख्यकानि मालायां सन्निवेशयितव्यम् [तथा सति पद्मावती अविधवा भविष्यति, ततोऽहमपि

अविधवा भविष्यामि इत्याशयः] [ततोऽपरं प्रदश्य पृच्छति] 'इदं' तावदित्यादि। 'सपत्नीमर्द्दनम्' मालायां घृते तस्मिन् औषधं नारी सपत्नीं पराजेतुं शक्नोति इत्यस्य तन्नाम इति बोद्धव्यम्।

Notes.

वर्ज्जयित्वा – वृज् + णिच् + क्त्वा। The root वृज् (चुरादि) with णिच् is used in the sense of 'leaving out', but here it has been used in the sense of आ – वृज् + णिच् i. e. to lower down [i. e. वर्ज्जयित्वा = आवर्ज्य]। cf. 'हविरावर्ज्जितं होतस्त्वया विधिवदग्निषु'—रघुवंश।

औषधम्—ओषधि means 'herb.' ओषधि रेव इति औषधम्। ओषधि + अण्—स्वार्थे by the rule 'ओषधेः अजातौ'।

अविधवाकरणम्—करोति इति करणम्, कृ + ल्युट्—कर्त्तरि, बाहुलकात्। विगतः धवः (= पति) यस्याः सा विधवा – बहुव्रीहिः, न विधवा—नञ्तत्, तस्याः करणम् (i. e. कारकम्)—६तत्।

मम—शेषे ६ष्ठी (with कृते understood).

सपत्नी-मर्द्दनम्—मर्द्दयति इति मर्द्दनम्। मृद + णिच् ल्यु – कर्त्तरि। सपत्न्याः करणम्—६तत्।

Remarks.—Vasavadatta longs for a long life of her husband, though he was going to marry another wife but at the same time she cannot suffer herself to be surpassed by a co-wife.

Page 61. इदं च गुम्फितव्यं etc.

Sans. Expl.—'उपरता' मृता 'तस्य भार्य्या' उदयनस्य वासवदत्तानाम्नी या महिषी, 'तत्' तस्मात् 'निष्प्रयोजनम्' निरर्थकम् सपत्नीमर्द्दनाख्यस्य औषधस्य गुम्फनमिति शेषः।...'एष जामाता', 'अविधवाभिः' जीवद्भर्त्तृकाभिः [विवाहे सधवानामेव आचारात् माङ्गल्यकार्य्येषु उपयोगिता विद्यते] 'अभ्यन्तरचतुःशालम्' अन्तपुरमध्यवर्त्ति प्राङ्गणं 'प्रवेश्यते' नीयते [अतः अविलम्बेनैव मालया प्रयोजनं वर्त्तते]। 'गृहाण एतत्' मालाग्रहणं समाप्तमेव इति उक्त्वा चेटीहस्ते ददाति।

Notes.

उपरता—उप—रम + क्त – कर्त्तरि, स्त्रियाम् आप्।

निष्प्रयोजनम्—Adj. to औषधम् [सपत्नीमर्द्दनम्]। नास्ति प्रयोजनं यस्य तत् – बहुव्रीहिः।

जामाता—Obj. of प्रवेश्यते by the rule 'गति-बुद्धि etc.'

अभ्यन्तरचतुःशालम्—अभ्यन्तरस्य चतुःशालम्—इतत् ।

प्रवेश्यते—प्र – विश + णिच्—कर्मणि, लट ते ।

Rhetoric.—In उवरदा तत्र etc. there is the dramatic peculiarity called अधिबल । '—अधिबलमभिसन्धिश्छलेन यः' ।

Paga 62. सोहण' etc.

Sans. Expl.—'शोभनम्' सुन्दरम् माल्यमिति शेषः ।·· 'उभे' चेव्यौ इत्यर्थः ।' 'गता एषा' चेटी अभ्यन्तर-चतुःशाल' गता इत्यर्थः [अतः एकाकिनी वासवदत्ता आत्म-दुःखचिन्तावसरं लभते इति बोद्धव्यम्] ।...'आर्य्यपुत्रः अपि नाम' मम पतिरपि एवं 'परकीयः' अन्यदीयः, अपरस्याः नार्य्याः पतिरित्यर्थः 'सं वृत्तः' जातः । 'आवदा' विषादे अव्ययम् । 'शय्यायां' शयनीये 'मम दुःखं विनोदयामि' मम क्लेशम् उपशमयामि, 'यदि निद्रां लभे' शयिताया मे निद्रागमात् क्लेशोपशमः स्यादित्याशंसे इत्यर्थः ॥

Notes.

परकीयः—परस्य अयम् इति परकीयः । पर+छ (=ईय) with the augment कुक् by the rule 'कुक् जनस्य परस्य च' ।

अविदा—अव्यय in the sense of 'Alas !' This word is generally found in Prakrit—probably a corruption from अविद्धा ।

यदि—This need not be taken to mean strictly 'if'. The second sentence beginning with यदि does not mention a condition to the first, but is only a repetition of the same ; cf. Bengali—দেখি যদি ঘুমাইতে পারি ।

Rhetoric.—In अहो अत्याहितम् etc. there is the नाट्यालङ्कार named आक्रन्द । '—आक्रन्दः प्रलपितं शुचा'—साहित्यदर्पण ।

Remarks.—N. B. The maid takes leave of Vasavadatta to attend the marriage festivity of Padmavati, but does not request her to go there, because she knew that Avantika would be the last person to resort to a crowded place.

End of Act III.

Act IV

Sans. Expl.—'भोः' इति 'दिष्ट्या' भाग्येन 'तत्रभवतः' पूज्यस्य 'वत्सराजस्य' "अभिप्रेत-विवाहमङ्गलरमणीयः' ईप्सितेन विवाहरूपेण मङ्गल्योत्सवेन प्रीतिप्रदः 'कालः दृष्टः' समयः लब्धः, मयेति शेषः। 'भोः! को नाम एतद् जानाति' मम स्वप्नेऽपि' अगोचरः आसीत् इत्यर्थः।...'अनर्थ-सलिलावर्त्ते' विपद्रूपायां जलभ्रम्यां वासवदत्ता-विरहशोक-संघटितायाम् 'उन्मज्जितास्मः' विपत्सलिलात् उद्धारं लभामहे। 'इदानीम् इत्यादिना राज्ञः पुनर्दारग्रहणात् साम्प्रतिकं सुखं वर्णयति। 'प्रासादेषु उष्यते' पूर्ववत् न यत्र तत्र इत्यर्थः, 'अन्तःपुर-दीर्घिकासु' राजान्तःपुरस्थितासु वापीषु 'स्नायते' स्नानं क्रियते, 'प्रकृति-मधुर-सुकुमाराणि' स्वभावतः मिष्टानि कोमलानि च 'मोदकखाद्यानि' लड्डुकादिसुभोज्यानि।...'अनप्सरःसंवासः' अप्सरसाम् अवस्थानेन हीनः 'उत्तरकुरु-वासः' स्वर्गवासः...। 'महान् दोषः' विषमोऽनिष्टपातः...'सुष्ठु न परिणमति' सम्यक् परिपाकं न गच्छति, 'सुप्रच्छदनायां शय्यायां' कोमलास्तरणविशिष्टे शयने [अपि]... 'यथा' यस्मात् 'वातशोणितम्' वातरक्तव्याधिः 'अभितः इव वर्त्तते' सर्व्वशरीरम् आक्रम्य तिष्ठतीव 'इति पश्यामि' इति मन्ये। 'भोः' अहो! 'सुलभं न' सुखहेतुनं भवति 'आमयपरिभूतम्' रोगाभिभवः 'अकल्यवर्त्तं च' तत्सहकारि सुभक्ष्यप्राचुर्य्यं च [देहे यदि रोगो वर्त्तते तदा सुखाद्यानां प्राचुर्य्यमपि सुखाय न कल्पते, प्रत्युत दुःखायैव इत्यर्थः]।

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विदूषकः—The jester. A विदूषक has been defined thus :—'कुसुम-वसन्ताद्यभिधः कर्म्मवपुर्वेशभाषाद्यैः। हासकरः कलहरतिर्विदूषकः स्यात् स्वकर्म्मज्ञः॥ सा. द.। [स्वकर्म्मज्ञः=भोजनादिपटुः]। The विदूषक plays the part of a buffoon, exciting humour and laughter by his actions, movements of the body, dress and speech. 'विकृताङ्गवचोवेषैर्हास्यकारी विदूषकः'—दशरूपक। He is always an ease-loving fellow who cares only for his belly. For his murmuring character, cf. *Sakuntala*. Act II.

अभिप्रेत-विवाहमङ्गल etc. —विवाह एव मङ्गलम्—कर्म्मधारयः, अभिप्रेतं विवाहमङ्गलम्—कर्म्मधारयः, तेन रमणीयः—३तत्। अभि—प्र—इ+क्त—कर्म्मणि= अभिप्रेत। रम+णिच्+अनीय—बाहुलकात् कर्त्तरि।

अनर्थसलिलावर्त्ते—अधिकरणे ७मी। सलिलस्य आवर्त्तः—६तत्, अनर्थ एव सलिलावर्त्तः—कर्म्मधारयः। 'स्यादावर्त्तोऽम्भसां भ्रमः—अमरः। The अनर्थ is the calamity suffered by the king (and thereby his friends and attendants) for the loss of *Vasavadatta*.

उन्मङ्क्ष्याम:—उत्—मस ज + लृट्, स्याम: । लृट has been used in the sense of अनवक्लृप्ति (i. e. improbability) by the rule 'अनवक्लृप्त्यमर्षयो: अ-किंवृत्ते ऽपि' ।

इदानीम् etc,—The present pleasures reminded the jester of the great sufferings experienced before. इदानीम् means 'after the king's marriage with Padm*a*vat*i*.' इदम्+दानीम् for ७मी by the rule 'दानीं च' ।

प्रासादेषु—अधिकरणे ७मी । प्र – सद् + घञ् – अधिकरणे । प्र is lengthened by the rule 'उपसर्गस्य घञि अमनुष्ये बहुलम्' ।

उष्यते – वस + भाववाच्ये लट्, ते । Nom — मया ।

अन्त:पुर-दीर्घिकासु—अन्त:पुरस्य दीर्घिका:—६तत् ; तासु ।

प्रकृतिमधुर etc.—मधुराणि च तानि सुकुमाराणि—कर्मधारय:, प्रकृत्या मधुर-सुकुमाराणि—३तत् (or सहसुपा) ।

मोदकखाद्यानि—उक्ते कर्मणि १मा । मोदका: एव खाद्यानि--कर्मधारय: ।

अनप्सर:संवास:—Adj. to उत्तरकुरुवास: । अप्सरसां संवास:—६तत्, अविद्यमान: अप्सर:संवास: यत्र स:—बहुव्रीहि: । For the mode of expression, cf. 'द्यूतं हि नाम पुरुषस्य असिंहासनं राज्यम्'—मृच्छकटिक । Similar expressions abound in K*a*dambar*i* also.

अद्भ्य: सरन्ति (=उद्गच्छन्ति) इति अप्सरस: ; अप् + सृ + असि (औणादिक:) । Except when referring to a single अप्सरस् the word is always plural (even when denoting the जाति) । 'आप: सुमनसो वर्षा अप्सर:-सिकता-समा: । एतेस्त्रियां बहुत्वे स्यु रेकत्वे ऽप्युत्तरत्रयम्' । For the singular use cf. 'मेनका नाम अप्सरा: प्रेषिता' – *S*ak., Act I ; 'गच्छन्तं चाप्सरा: प्रीत्या समुवाच तिलोत्तमा'—कथासरित्सागर: ।

उत्तरकुरुवास:—Obj. of अनुभूयते । कुरूणां निवासो जनपद: इति कुरव: ; कुरु+अण् ; the अण् is elided by the rule 'जनपदे लुप्' । The word is then used in plural by the rule 'लुपि युक्तवद् व्यक्ति-वचने' । उत्तरा: कुरव:—कर्मधारय: by the rule 'दिक्संख्ये संज्ञायाम्' ; तेषु वास:—७तत् ।

उत्तरकुरु is probably the same as North Siberia which is in the northernmost part of the globe and beyond which there is practically no human habitation. While instructing the monkey-chiefs regarding the search for S*i*t*a*, Sugr*i*va said as follows :—

न कथञ्चन गन्तव्यं कुरूणामुत्तरेण वः ।
अभास्करम् अमर्यादं न जानीमस्ततः परम् ॥—Ramayana. किष्किन्धा, ४३ ।

Also cf. Mallinatha's note on Kirata 1. 35— 'उत्तरान् कुरून् मेरोः उत्तरान् जनपदान् देशविशेषान्' । This मेरु is Mt. Meru (which is to be identified with the modern Altai, in the north-west of Mongolia) and should not be confused with सुमेरु or the North Pole. For the different divisions (वर्ष) of the globe, see भागवत V. 16. The Kuru-land is described as the abode of gods and a country of beauty, peace and happiness and is perhaps the same as स्वर्ग । It has been alluded to in the Aitareya Brahmana, Mahabharata, Ramayana and the Puranas.

परिणमति—परि—नम + लट् ति । परि—नम is here used in the sense of 'being digested'. णत्व is by the rule 'उपसर्गादसमासेऽपि णोपदेशस्य' ; [similarly—प्रणमति] ।

सुप्रच्छदनायाम्—प्र – छद + ल्युट्—करणे = प्रच्छदनम् ; a bed-sheet. सु प्रच्छदनं यस्याः—बहुव्रीहिः, तस्याम् ।

यथा—The word here denotes अनुमान । 'यथाशब्दस्तु निर्दिष्टे त्वनुल्ययोगा-नुमानयोः'—विश्वः ।

वातशोणितम्—Nom. of वर्त्तते । Name of a kind of gout caused by a derangement of the blood and wind in the body. वातयुक्तं शोणितम्—कर्मधारयः ; then by लक्षणा, the disease. This disease is mainly caused by indigestion due to injudicious diet and conduct, and men of the विदूषक-type are generally the victims.—

प्रायशः सुकुमाराणां मिथ्याहार-विहारिणाम् ।
स्थूलानां सुखिनां वापि कुप्यते वातशोणितम् ॥

आमय-परिभूतम्—Nom. of भवति understood. परि—भू + क्त—भावे = परिभूतम् (= परिभवः) । आमयस्य परिभूतम्—६तत् ।

अकाल्यवर्त्तम्—काल्य means 'morning'. 'प्रत्यूषोऽहर्मुखं काल्यम् उषः-प्रत्युषसी अपि'—इत्यमरः । (i) काल्यस्य वर्त्तः—६तत् ; a small quantity of food for breakfast. नास्ति काल्यवर्त्तः यत्र तत्—बहुव्रीहिः ; not of a small (i. e. of a *sufficient*) quantity of food. Or, (ii) the word is an adj. to आमयपरिभूतम्—an attack of disease in which even the breakfast or a little quantity of food is forbidden. Or, (iii)

कल्यवर्तम् (neuter) means 'a trifle'; cf. 'ननु कल्यवर्तमेतत्'—मृच्छकटिक। 'स्त्रीकल्यवर्तस्य कारणेन'—*Ibid.* न कल्यवर्तम्—not a trifle, i. e. a sufficient quantity of food.

Rhetoric.—In इदानीं प्रासादेषु etc. there is the dramatic peculiarity called दिष्ट। 'देशकाल-स्वरूपेण वर्णना दिष्टमुच्यते''—सा. द.।

Pages 64-65.

Sans. Expl.—'कुत्र न खलु' इत्यादिना चेट्या वसन्तकस्यान्वेषणम् उच्यते। 'कः कालः, त्वाम् अन्विष्यामि' बहुकालं यावत् तव अन्वेषणपरा अस्मि इत्यर्थः।... 'भट्टिनी भणति' भर्त्री दर्शकमहिषी पृच्छति इत्यर्थः...'स्नातः जामाता' वत्सराजस्य स्नानं समापितं न वा इति प्रश्नः।

Notes.

कः कालः—Nom. of अतिक्रान्तः understood.

अपि स्नातः &c.—अपि here denotes प्रश्न। 'गर्हासमुच्चय-प्रश्न-शङ्का-सम्भावनास्वपि'...अमरः। स्नातः—स्ना+क्त—कर्तरि। Here जामाता means the bride-groom [*not* a son-in-law].

Remarks.—अपि स्नातः etc. indicates the affectionate manner of the king and the queen (or, rather all of the royal family) of Maghadha with which Udayana and his party were received.

Pages 66—67.

Sans Expl.—किं निमित्तम् etc.—'किं निमित्त'' केन प्रयोजनेन. 'भवति' मान्ये [चेट्याः सम्बोधनम् एतत्] 'पृच्छति' भट्टिनीति शेषः। 'सुमनोवर्णकम्' 'सुमनांसि' पुष्पाणि 'वर्णकानि' अङ्गरागाः च इति सुमनोवर्णकम् 'आनयामि' जामातुराराधनार्थम् उपहरामि...। 'वर्जयित्वा भोजनम्' भक्ष्याद् अन्यत् इत्यर्थः।... 'वारयसि भोजनम्' भक्षाद्रव्यस्य आनयनं निषेधसि इत्यर्थः। 'अधन्यस्य' दुर्भागस्य 'मम कोकिलानाम्' परभृतानाम् 'अक्षिपरिवर्तः इव' चक्षुरागविकृतिः इव 'कुक्षि-परिवर्तः' उदरावस्थाविकृतिः 'संजातः' संघटितः [यथा वसन्ते नानाविध-पुष्पासव-पानेन कोकिलानां नयनानि रक्तानि जायन्ते, तथैव दुरदृष्टवशात् प्रभूतान्नपानादिना मे कुक्षिविक्षोभः जातः इत्यर्थः]। 'ईदृश एव' कुक्षिपीडायस्त एव इत्यर्थः [सोल्लुण्ठ-वचनमेतदिति बोद्धव्यम्]...। 'तत्रभवतः सकाश'' राज्ञ उदयनस्य समीपमित्यर्थः।

Notes.

भवति—सम्बोधन। The maid is so addressed. 'वदेत् राज्ञीव चेटीश्च भवतीति विदूषकः'—साहित्यदर्पण।

पृच्छति—The Nom. is भट्टिनी।

सुमनोवर्णकम्—सुमनांसि च वर्णकानि च—समाहार-द्वन्द्वः।

वर्जयित्वा भोजनम्—वृज + णिच् + क्त्वा। The विदूषक being generally सकर्मंज्ञ i. e भोजनपट्, these words sound strange to the spectators and are enjoyed by them.

अधन्यस्य—धनम् लब्धा (i. e. लप्स्यते) इति धन्यः, धन + यत् by the rule 'धनगणं लब्धा'। न धन्यः—नञ् तत्, तस्य। [लब्धा = लभ् + तृन्]।

अक्षि-परिवर्त्त:—परि— वृत + घञ्—भावे = परिवर्त्त: ; a change. अक्ष्णोः परिवर्त्त:—६तत्। The cuckoos get the colour of their eyes changed (red) in the spring, when they are intoxicated with the honey of different flowers. Or, it may be that the jester is thinking of the crow which has only one eye-ball which revolves both sides according to reqnirements To make such a confusion is characteristic of his conduct.

कुक्षिपरिवर्त्त:—कुक्षे: परिवर्त्त:—६तत्। By the comparison with the अक्षिपरिवर्त्त he means to say that such disorder of bowels is natural to him, when he gets an abundance of food.

ईदृश एव भव—This is said in jest.

प्रवेशक:—See *Ante*, in the beginning of Act III. This inter-lude indicated that the king's marriage with Padm*a*vat*i* is already celebrated, for which the preparations have been described in the previous Act. Thus it prepares us for hearing of the mental condition of the king from the mouth of Padm*a*vit*i* and for seeing the union of the two as will be described in the next Act.

Pages 68—69.

Sans. Expl.—ततः प्रविशतीत्यादि। 'सपरिवारा' चेटीसहिता...'आवन्तिका-वेशधारिणी' अवन्तीदेशीय-नारीपरिच्छदधारिणी...। 'भर्तृदारिका' राजपुत्री भवती पद्मावती इत्यर्थः 'प्रमदवनम्' उद्यानम्। [कामान्तरम् अभ्यन्तरचतुःशालं गतं पतिं विहाय तस्याः उद्यानागमनकारणं पृच्छति इति बोद्धव्यम्]...'शेफालिकागुल्मकाः' तन्नामपुष्पवृक्षसमूहाः 'कुसुमिताः' समुद्गतपुष्पाः...'प्रवालान्तरितैः' विद्रुमसच्छवत्तिभिः 'मौक्तिकलम्बकैः इव' मुक्ताफलगुच्छैः इव 'आचिताः' आच्छन्नाः व्याप्ता इति यावत् 'कुसुमैः' पुष्पैः। 'किम् इदानीं विलम्बसि' अविलम्बितमेव कथं पुष्पाणि न चिनोषि इत्यर्थः।...'शिलापट्टके' प्रस्तरखण्डके 'मुहूर्त्तकम्' अल्पम्...'कुसुमावचयं' पुष्पसंग्रहणम्

... । 'किमत्र उपविशाव:' अत्रोपवेशनं भवत्यै रोचते न वा इति प्रश्न: । 'एवं भवतु' अत्र उपविशाव: इत्यर्थ: ।...

Notes.

किं निमित्तम् etc.—The maid expected the princess in the inner apartment where the husband would come after taking his bath.

अभ्यन्तर-चतु:शालम्—चतसृषु दिक्षु शाला: (गृहाणि) यस्य तत्—बहुव्रीहि:, अभ्यन्तरे चतु:शालम्—७तत् ।

शेफालिका-गुल्मका:—Nom. of भवति understood. गुल्मा: एव गुल्मका:, गुल्म + कन्—स्वार्थे । शेफालिकानां गुल्मका:—६तत् । Technically speaking, शेफालिका is neither a गुच्छ nor a गुल्म but a plant of the वृक्ष class. (For the different classes, see Manu I. 4.—43).

पश्यामि—The object is इति । वर्त्तमानसामीप्ये लट् ।

कुसुमिता: —कुसुमानि जातानि एषाम् इति कुसुम + इतच् by the rule 'तदस्य सञ्जातं तारकादिभ्य इतच्' ।

प्रवालान्तरितै:—प्रवालै: अन्तरिता:—३तत्, तै: । 'प्रवालो वल्लकीदण्डे विद्रुमे बालपल्लवे'—विश्व: ।

मौक्तिकलम्बकै:—उपमान to the अनुक्तकर्त्तृ—'कुसुमै:' । मुक्ता एव मौक्तिकम्, मुक्ता + ठक्—स्वार्थे by the rule 'विनयादिभ्यष्ठक्' । मौक्तिकानां लम्बका:—६तत्, । तै: ।

आचिता:—Adj. to ते । आ—चि + क्त...कर्मणि ।

शिलापट्टके – शिलाया: पट्टक: —६तत्, तस्मिन् ।

मुहूर्त्तम्—व्याप्तौ २या by the rule 'कालाध्वनोरत्यन्तसंयोगे' ।

कुसुमावचयम्—अव—चि + अच्—भावे = अवचय: । कुसुमानाम् अवचय:—६तत्, तम् । *N. B.* When the flowers are within the reach of the hand and are not had by stealth, the affix to be used is घञ् giving the form अवचाय ।'The rule is—'हस्तादाने चे: अस्तेये' । Otherwise. the form is अवचय with अच् (by the rule 'एरच्') ।

अर्थ्ये किं एत्य etc.—With these words Padmavati wishes to take the permission of *Avantika*. Padmavati's sincere devotion to *Avantika* is also indicated here.

Pages 69—71.

Sans. Expl.—...'अर्द्धमन:शिलापट्टकै: इव' अर्द्ध: अंशविशेष: मन:-

शिलापट्टक: मन:शिलावत् पीतवर्णाकृति: 'पट्टका:' आसन' येषां तै:, इव,...'अञ्जलिम्' युक्तकरमध्यभागम्। 'अहो' विस्मये। 'विचित्रता' सौन्दर्यम्।......'मा मा भूय: अवचित्य' अलं पुनरपि पुष्पावचयेन इत्यर्थ:, 'वारयसि' निषेधसि। 'आर्यपुत्र:' दयित: 'इह आगत्य' अस्मिन् प्रमदवने प्रविश्य 'इमां कुसुमसमृद्धिं दृष्टा' इमं पुष्पराशिम् अवलोक्य, यदा स: अवलोकयिष्यति इत्यर्थ: [तदा] 'सम्मानिता भवेयम्' समादृता भवेयम्'

Notes

अर्धमन:शिलापट्टकै:—मन:शिला (धातुविशेष:—'मनछाल' in Bengali) is a mineral (viz. arsenic) of a reddish yellow colour. मन:शिलाया: पट्टका:—इतत् ; अर्धै: मन:शिलापट्टका: येषाम्—बहुव्रीहि:, तै:।

पूरितम्—पूर (दिवादि) + णिच् (चुरादि) + क्त—कर्मणि। Alt. form.—पूर्णम्। Rule—'वा दान्त-शान्त &c.' 'पूर्णस्तु पूरिते'—अमर:।

अवचित्य—अव—चि + ल्यप्। Here ल्यप् has been used in connection with 'मा'। This use of ल्यप् (or क्त्वा) with मा is not supported by Panini and perhaps points to an earliar date of the poet when क्त्वा or ल्यप् was used with all such particles of prohibition and at the time of Panini came to be restricted in connection with अलम् and खलु only for which Panini's rule is 'अलंखल्वो: प्रतिषेधयो: प्राचां क्त्वा'।

कुसुमसमृद्धिम्—कुसुमानां समृद्धि:—इतत्, ताम्।

अय्यउत्तो इह आगच्छिअ etc.—The Nom. of the incomplete verbs आगत्य and दृष्टा, being not the same with the finite verb the construction is faulty. This also points to an earlier date of the poet. See the other reading given in the foot note—P. 71.

सम्मानिता—सम्—मन + णिच् + क्त—कर्मणि।

भवेयम्—लिङ् here denotes प्रार्थना।

Rhetoric.— अय्यउत्तो इह आगच्छिअ etc.—Here the conversation about the *Sephalikā* flowers comes to an end and a fresh topic of conversation is introduced to reveal Udayana's love for *Vasavadatta* even after his marriage with Padm*a*vat*i*. Hence the dramatic peculiarity here is बिन्दु। 'अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम्'—साहित्यदर्पणे।

Pages 71—73

Sans. Expl.—'हला' सम्बोधनार्थमव्ययम्, 'प्रियः ते भर्त्ता अपि प्रणयात्पदं तव पतिरिति प्रश्नः !...'आर्य्यपुत्रेण विरहिता' भर्त्रा विच्छिन्ना 'उत्कण्ठिता' उद्विग्ना:... 'दुष्करं करोमि' पतिविरहितापि स्थातुं शक्नोमि इत्येतत् अनन्यसाध्यम् इत्यर्थः [अतः] 'इयम् अपि' पत्यु स्वल्पकालं लब्धपरिचया अपि। पद्मावती 'नाम' वितर्के 'एवं मन्त्रयति' आर्य्यपुत्रेण विरहिता उत्कण्ठिता भवामीति वदति। 'अभिजातम्' सर्वदग्धाम् 'सन्देहः' संशयः प्रतिविषयकः...'तथा एव आर्य्यायाः वासवदत्तायाः' प्रियः आर्य्यपुत्रः इति शेषः। 'अतः अपि' यथा तव ततोऽपि अधिकतरं वासवदत्तायाः प्रियः इत्यर्थः। ...'हम्' प्रकृतार्थ-निद्धारणसूचकम् अव्ययम् आर्य्यपुत्रपक्षपातेन' आर्य्यपुत्रे प्रणयस्य प्रकटनेन 'अतिक्रान्तः' लङ्घितः 'समुदाचारः' देशकालानुयायी व्यवहारः। 'एवं तावत्' अनेन प्रकारेण 'भणिष्यामि' कथयिष्यामि, समुचितार्थ-गोपनार्थम् इति शेषः।—'अल्पः स्नेहः' अनधिकः प्रणयः आर्य्यपुत्रे भवेत्...'स्वजनं' पित्रादिकं न परित्यजति' त्यक्त्वा स्वामिनम् न अनुगच्छति।

Notes.

हला ! मा मा भूयः &c. हला is an—अव्यय। A lady of the same rank or position is addressed with this term 'हलेति सदृशी [वाच्या]'—साहित्यदर्पण। Padmavati uses 'हला' to address the maid out of courtesy only.

प्रियः—प्री+क—कर्त्तरि by the rule 'इगुपध-ज्ञा-प्री-किरः कः'।

विरहिता—Adj. to अहम्। वि—रह+क्त—कर्म्मणि। Nom.—आर्य्यपुत्रेण।

उत्कण्ठिता—उत्कण्ठा जाता अस्याः इति उत्कण्ठा+इतच्।

दुष्करम्—दुस्—कृ+खल्—कर्म्मणि। Cf. the sentiment expressed by शकुन्तला in Act IV—*Sak*.

अभिजातम्—Adverb, modifying मन्त्रितम्। अभि—जन+क्त—कर्त्तरि 'अभिजातः कुलीने स्यान्न्याय्य-पण्डितयोरपि'—मेदिनी।

किं किम्—Repeated to indicate an excess of eagerness

"विवादे विस्मये हर्षे खेदे दैन्येऽवधारणे।
प्रसादने सम्भ्रमे च द्विस्त्रिरुक्तं न दुष्यति"॥

अतः—५मी in connection with अधिक on the authority of the use ५मी by Panini in the rule 'यस्मादधिकं यस्य चेश्वरवचनं तत्र सप्तमी'।

इम्—A particle expressive of the comprehension of one's own situation.

आर्य्यपुत्र- पक्षपातेन—इतो श्यां। पक्षे पातः—७तत्, आर्य्यपुत्रे पक्षपातः—७तत्; तेन।

अतिक्रान्तः—अति - क्रम—क्त—कर्म्मणि। Nom.—मया understood.

समुदाचारः—Obj. of अतिक्रान्तः। सम् - उत् - आ - चर् + घञ्—भावे।

स्वजनम्—स्वः जनः—कर्म्मधारयः, तम्। स्वजनं न परित्यजति—refers to her elopement with Udayana.

Rhetoric. In 'हला! पिओ दे भत्ता' there is the dramatic peculiarity called परिभावना। 'कुतूहलोत्तरा वाचः प्रोक्ता तु परिभावना।'—साहित्यदर्पण। In 'अय्यउत्ते ण विरहिदा उक्कण्ठिदा होमि' there is the dramatic peculiarity called निर्णय। ....'निर्णयः पुनः। अनुभूतार्थकथनम्'—साहित्यदर्पण। Also, the dr. peculiarity called मार्ग। 'तत्त्वार्थकथनं मार्गः'—साहित्यदर्पण। In जह मम अय्यउत्तो etc. there is रूपम्। 'रूपं वाक्यं वितर्कवत्'—साहित्यदर्पण।

Pages. 74—75

Sans. Expl.—'भवितव्यम् युज्यते इत्यर्थः।—'साधु भर्त्तारं भण' मधुरभावेन पतिं कथय··· 'वीणां शिक्षिष्ये', वीणावादन-शिक्षां ग्रहीष्यामि [वीणाशिक्षया वासवदत्ता तस्य प्रेयसी अभूदिति मत्वा चेटी एवम् उपदिशति इति बोद्धव्यम्]।...'अभणित्वा किञ्चित्' किमपि न उक्त्वा। 'दीर्घं निःश्वस्य' दीर्घनिःश्वासं शोकवशात् मुक्त्वा 'तूष्णीकः' निर्व्वाक् 'संवृत्तः' तस्थौ इत्यर्थः। 'ततः' पश्चात्: दीर्घनिःश्वासात् तूष्णीम् अवस्थानात् च...'तर्कयसि' अनुमन्यसे?...'दक्षिणतया' अनुकूलत्वहेतुना 'मम अग्रतः' मत्समक्षम् ...'धन्या' सौभाग्यशालिनी, अधुनापि स्वामी मां स्मरतीति...'एवं सत्यं भवेत्' पद्मावत्याः वाक्यं मृषा न भवेत्...'ह्री ह्री' आनन्दसूचको ध्वनिः 'प्रचितपतित-बन्धुजीवकुसुम-विरलपातरमणीयम्' 'प्रचिते' चयनकाले पतितानि यानि बन्धुजीवाख्यानि रक्तपुष्पाणि तेषां 'विरलपातेन' अल्पशः पतनेन 'रमणीयं' सुन्दरं 'प्रमदवनम्' क्रीड़ोद्यानम्। 'इतः तावत्' अस्मिन् स्थाने, आगच्छतु इति शेषः।

Notes.

भवितव्यम्—भू + तव्य—भावे। Padmavati accepts the argument given by Vasavadatta.

साधु—Adverb.

शिक्षिष्ये—शिक्ष + लृट् स्ये। शिक्ष to learn, शिक्षते। Cf. 'अशिक्षितानां'

पितुरिव मन्यवत्'—रघु। *Vasavadatta* could win the heart of Udayana by her skill in playing on the lute ; so, the maid advises Padma. to learn the same art.

अभविला—नञ्—भव+क्ता।

दीर्घं निश्वस्य—दीर्घं is an adverb. निस्—श्वस्+ल्यप्। The mention of ths reminds him of *Vasava.* ; so he heaved a sigh in sorrow.

तूष्णीकः—Adj. to भर्त्ता। तूष्णीम्+क। See Notes on तूष्णीका—page 64.

दक्षिणतया—इतौ श्या। The नायक who loves all the नायिकाs equally is called a दक्षिणनायक। "एषु त्वनेकमहिलासु समरागो दक्षिणः कथितः"—साहित्यदर्पण। [एषु=Among the sixteen kinds of नायक]।

धन्या—Adj. to अहम्। धन+यत् in the sense of लब्धा See *Ante.*

प्रचितपतित etc.—प्र—चि+क्त—भावे=प्रचितम् (=प्रचयनम्—plucking of flowers). बन्धुजीव—a kind of red flower also called बन्धुली ; *Pentapetes phœnicia.* रम+णिच्+अनीय—कर्त्तरि बाहुलकात्=रमणीयम्। प्रचिते पतितानि—७तत्, तादृशानि बन्धुजोवकुसुमानि—कर्म्मधारयः। विरलं पातः—सह्सुपा ; प्रचितपतितबन्धुजीवकुसुमानां विरलपातः—६तत्, तेन रमणीयम्—३तत्। The reading विरलवात (instead of विरलपात) will mean 'gentle breeze.' In Sanskrit poetry whenever the wind is referred to, there is often a reference to the three qualities. viz, मान्द्य, शैत्य and सौगन्ध्य।

Rhetoric.—In साहु भद्दार अणाहि etc., there is the नाट्यालङ्कार called उपदेशन। 'शिक्षा स्यादुपदेशनम्'—साहित्यदर्पण। In तक्केमि etc. there is युक्ति। 'युक्तिः केनचिदंशेन किंचिद् यत्रानुमीयते'—साहित्यदर्पण। Also the dr. peculiarity named अनुमान। 'लिङ्गादूहोऽनुमानता'—साहित्यदर्पण।

Page 76. (Sloka 1.)

Sans. Expl.—'मयि उज्जयिनीं गते' हृतिमहस्तिप्रयोगेण उज्जयिनीराजेन धृतोऽहं' यदा तत्र गतः, 'तदा' 'स्वैरम्' स्वच्छन्दम् 'अवन्तिराज-तनयाम्' अवन्तिराजस्य प्रद्योतस्य कन्यां वासवदत्ताम् इत्यर्थः 'दृष्ट्वा' आलोक्य 'कामपि अवस्थां गते' अनिर्व्वचनीयां दशां प्राप्ते 'कामिनि' मदनेन 'पञ्च इषवः' पञ्चबाणाः 'पातिताः' निक्षिप्ताः [पञ्चेषोः सर्व्वेषाम् एव इषूणां पातात् वासवदत्तायां मम पूर्वानुरागो जात इत्यर्थः]।

'तैः' पञ्चभिरपि-बाणैः 'अद्यापि' अधुना अपि 'हृदयं' मदीयमिति शेषः 'सशल्यम् एव' शङ्कुयुक्तम् एव [अतः न ते बाणाः मदनेन मम हृदयात् पुनरुद्धृताः, नापि च मम अनुरागः ह्रासं प्राप्तः]। 'भूयश्च वयं विद्धाः' पुनरपि अस्मासु मदनबाणः प्रयुक्तः, [पद्मावत्याम् अनुराग-सञ्चारादिति बोद्धव्यम्]। 'यदा मदनः' 'पञ्चेषुः' पञ्चबाणः [तद्व्यतिरिक्त-बाणाभावात्] 'कथ' केन उपायेन 'अयं षष्ठः शरः' पञ्चभ्यः अन्योऽपि अधिको बाणः 'पातितः' मयि प्रयुक्तः [यत्प्रभावात् पद्मावत्याम् अनुरागः जायते] ? ॥१॥

Notes

मयि—अधिकरणे ७मी।

स्वैरम्—Adverb, modifying दृष्टा See Notes on स्वैरम्—page 26.

अवन्तिराजतनयाम्—अवन्तीनां राजा—६तत्, तस्य तनया—६तत्, ताम्। अवन्ति is spelt both short इ and long ई।

सशल्यम्—Adj. to हृदयम्। शल्येन सह वर्त्तमानम्—बहुव्रीहिः। सह is changed into स optionally in बहुव्रीहि-समास by the rule 'वोपसर्ज्जनस्य'।

वयम्—Plural used for the singular, by the rule 'अस्मदो द्वयोश्च'।

विद्धाः—व्यध + क्त—कर्म्मणि। व्यध—to pierce. (दिवादि) —विध्यति; विव्याध, विविधतुः, etc. ; व्यत्स्यति, अव्यात्सीत्।

पञ्चेषुः—पञ्च इषवः यस्य सः—बहुव्रीहिः। An epithet of मदन, the god of love (corresponding to Cupid of the Roman mythology). 'कामः पञ्चशरः स्मरः'—अमरः। The 5 arrows of मदन are the following :—

अरविन्दमशोकञ्च चूतञ्च नवमल्लिका।
नीलोत्पलञ्च पञ्चैते पञ्चबाणस्य सायकाः॥

From a different stand-point the five arrrows are—

उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा।
सम्मोहनश्च कामस्य पञ्च बाणाः प्रकीर्त्तिताः॥

पातितः—पत + णिच् + क्त—कर्म्मणि। Nom.—मदनेन।

Rhetoric.—मदन having five arrows only, cannot have a sixth arrow. Hence the fig. of speech is अतिशयोक्ति having असम्बन्धे सम्बन्धः।

Metre.— शार्द्दूलविक्रीडित। See Sl. 3, Act I.

Ch. of Voice.—···बाण: पञ्च इषून् पातितवान्।......हृदयेन सम्मोहन [भूयते]......अश्वान् विद्धवान् [काम:]......मदनेन पञ्च वृथा [भूयते]. इमं षष्ठं शरं पातितवान् [स:]?

Page 77.

Sans. Expl.—कुत्र नु इत्यादि। 'तत्रभवती' मान्या···'लतामण्डपं' प्रमदवनस्थितं लतागृहम्···'उताहो' अथवा 'असनकुसुमसञ्चितं' बन्धूकपुष्पाकीर्णं 'व्याघ्रचर्म्मावगुण्ठितमिव शार्द्दूलचर्म्मणा आच्छादितम् इव 'पर्व्वततिलकं नाम' शिलापट्टकं' प्रस्तरासनम्······'अधिक-कटुक-गन्ध-सप्तच्छदवनम्' अत्युग्रगन्धयुक्तं सप्तपर्णवनम्······ 'आलिखित-मृगपक्षि सङ्कुलम्'—'आलिखिता:' चित्रिता: ये मृगपक्षिण: पशुपक्षिण:, तच्चित्राणि इत्यर्थ:, तै:व्याप्तम् 'दारुपर्व्वतकं' पर्व्वताकृति काष्ठगृहम्··· [अनिश्चितत्वात् सम्भाव्यस्थानानि उल्लिख्यन्ते]। 'ऊर्द्ध्वम् अवलोक्य' आकाशं प्रति दृष्टिं दत्त्वा, 'ह्री ह्री' हर्षे, 'शरत्काल-निर्म्मले' शरत्समये प्रसन्ने 'अन्तरिक्षे' गगने 'प्रसारित-बलदेवबाहुदर्शनीया' 'प्रसारित:' दीर्घीकृत: बलदेवस्य बाहु:, तम् इव दर्शनीयाम् तद्वत् विशदां दीर्घाञ्च; प्रसादिते इति पाठे—'प्रसादित:' सन्तोषित: बलदेव:, तस्य बाहुमिव मनोज्ञां, [प्रसन्नत्वादपि जनोऽधिकतरां श्रियं धत्ते] 'प्रसाधित' इति पाठे अलङ्कृत इत्यर्थ:, 'सारसपङ्क्तिं', सारसपक्षिणां श्रेणीम् 'यावत् समाहितं गच्छन्तीं' यत्कालं व्याप्य समभावेन उत्पतन्तीं 'पश्यतु तावत् भवान्' तावत् तां भवान् आलोकयतु। [अनेन नायकस्य दृष्टिपथात् नायिकाया अपसरणावसर: लभ्यते इति बोद्धव्यम्]।

Notes.

लतामण्डपम्—Obj. of गता। लतानां मण्डप:—६तत्, तम्।

उताहो—अव्यय। 'आहो उताहो किमुत विकल्पे किं किमुत च'—अमर:।

असनकुसुमसञ्चितम्— Adj. to शिलापट्टकम्। असनाख्यानि कुसुमानि—कर्म्मधारय:, तै: सञ्चित:—३तत्, तम् '...अथ पीतशालके सर्ज्जकासनबन्धूकपुष्पप्रियकजीवका:—अमर:। *Terminalia Alata Tomentosa.*

व्याघ्रचर्म्मावगुण्ठितम् इव—अव – गुण्ठ + क्त—कर्म्मणि = अवगुण्ठित। व्याघ्रस्य चर्म्म—६तत्, तेन अवगुण्ठितम्—३तत्। The stone-seat having Asana flowers on it appears to be covered with a tiger-skin marked with red and black streaks.

पर्व्वततिलकं नाम—The very mame of the stone-seat indicates its lofty situation.

शिलापट्टकम्—शिलाया: पट्टक:—६तत्, तम्।

अधिकटुक etc.—सप्तच्छदानां वनम्—६तत्, अधिकं कटुका:—सहसुपा,

अधिककटुकः गन्धः यस्य—बहुव्रीहिः, तादृशं सप्तच्छदवनम्—कर्मधारयः। सप्त सप्त छदाः (-पत्राणि) यस्य सः सप्तच्छदः—बहुव्रीहिः। सप्त here means सप्त सप्त (i. e. seven in *each* stalk). 'वृत्तिविषये संख्यावाचक-शब्दस्य क्वचिद् वीप्सार्थत्वम्" । सप्तच्छद is called 'छातिम' in Bengali.

आलिखितमृगपक्षिसङ्कुलम्—मृगाश्च पक्षिणश्च—द्वन्द्वः, आलिखिताः मृगपक्षिणः—कर्मधारयः, तैः सङ्कुलः—३तत्, तम्।

N. B. मृगाश्च पक्षिणश्च will be compounded in इतरेतरयोग only and not in optional समाहार available by the rule 'विभाषा वृक्ष-मृग &c.' On the rule Bhattoji says—'मृगाणां मृगैरेव, शकुनीनां तैः (i. e. शकुनिभिः) एव उभयत्र (i. e. in समाहार and इतरेतरयोग द्वन्द्वः' ।

दारुपर्व्वतकम्—पर्व्वतः एव पर्व्वतकः, पर्व्वत+कन्—स्वार्थे। दारुमयः पर्व्वतकः—कर्मधारयः, तम्।

शरत्कालनिर्म्मले—Adj to अन्तरिक्षे। निर्गतः मलः यस्मात् तत् निर्म्मलम्—बहुव्रीहिः, शरत् एवकालः—कर्मधारयः, तस्मिन् निर्म्मलम्—७तत्, तस्मिन्।

अन्तरिक्षे—अधिकरणे ७मी। 'अन्तः' स्वर्ग-मर्त्त्ययोः मध्ये ईक्ष्यते इति अन्तरीक्षम् अन्तर्—ईक्ष+घञ—कर्मणि। तस्मिन्। The word is also spelt with short इ—पृषोदरादित्वात्। यास्क, the author of the Vedic निरुक्त, spells it with short इ with various fanciful derivations.

प्रसारित etc.—Adj. to सारसपङ्क्तिम्। प्र—सृ+णिच्+क्त—कर्मणि—प्रसारित। बलदेवस्य बाहुः—६तत्। प्रसारितः बलदेवबाहुः—कर्मधारयः, स इव दर्शनीया—उपमान-तत्, ताम्। (Or, प्रसादितः बलदेवः, तस्य बाहुः, etc—Balarama was well known for his irascible temper.)

सारसपङ्क्तिम्—Obj. of पश्यतु। सारसानां पङ्क्तिः—६तत्, ताम्। सारस is the crane or the swan. "सारसो मैथुनी कामी गोनर्द्दः पुष्कराह्वयः"—यादवः।

समाहितम्—Adverb, modifying गच्छन्तीम्। सम्—आ—धा+क्त।

गच्छन्तीम्—Adj. to सारस-पङ्क्तिम्।

यावत्…तावत्—The use of these two words here is rather peculiar. 'यावत् गच्छति तावत् तां पश्यतु' would be a more normal form तावत् here is out of place and seems to be a careless addition by an unintellegent reader due to the presence of the word यावत्। The expression occurs again without तावत् at page 79. Or, both यावत् and तावत् are to be taken in वाक्यालङ्कार which would be rather unusual.

Rhetoric.—In व्याघ्रचर्मावगुण्ठितम् इव, the fig. of speech is उत्प्रेक्षा ।

Remarks.—By this time the king and the jester came to the very spot where Padm*a*vat*i* and her companions were staying. But the jester himself looking at the row of S*a*rasas in the sky and making the king cast glance there, gives sufficient opportunity to Padm*a*vat*i* and her companions to avoid their sight.

Page 78. Sloka 2.

Sans. Expl.—[वयस्य], 'ऋज्वायतां च' सरलां दीर्घां च 'विरलां च' अघनसन्निविष्टां च 'नतोन्नतां च' क्वचिच्च अवनतां 'विवर्त्तनेषु' गतिपरिवर्त्तनेषु' सप्तर्षिवंशकुटिलां च' सप्तर्षिमण्डलाख्य-नक्षत्रमालावत् वक्रां च 'निर्मुच्यमानभुजगोदर-निर्म्मलस्य' निर्मुच्यमानस्य त्वचं परित्यजतः 'भुजगस्य' सर्पस्य उदरवत् विशदस्य 'अम्बर-तलस्य' आकाशतलस्य 'विभज्यमानां' स्पष्टं दृश्यमानां' 'सीमाम् इव' विभागं कुर्व्वतीम् उभयोरिव आकाशखण्डयोः मध्ये स्थितां प्रान्तरेखाम् इव [एनां' सारसपङ्क्तिं 'पश्यामि'] ॥२॥

Notes.

ऋज्वायताम्—Adj. to एनाम् [सारसपङ्क्तिम्] । ऋजुश्च आयता च—कर्म्मधारयः, ताम् । 'खञ्जकुब्जादिवत् अन्यतरस्य प्राधान्यविवक्षया 'विशेषणं विशेष्येण बहुलम्' इति कर्म्मधारयः । अर्ज्जि + उ = ऋजु ! Fem.—ऋजुः or—ऋज्वी । आ – यम + क्त = आयत ।

नतोन्नताम्—नता च उन्नता च—कर्म्मधारयः (like ऋज्वायताम्) ताम् । उत्-नम + क्त = उन्नत ।

सप्तर्षिवंशकुटिलाम्—सप्त च ते ऋषयश्च इति सप्तर्षयः—कर्म्मधारयः by the rule 'दिक्संख्ये संज्ञायाम्' । तेषां वंशः (collection)—६तत्, स इव कुटिला —उपमान्-तत् by the rule 'उपमानानि सामान्यवचनैः' ताम् । The constellation Ursa Major or the Great Bear is called सप्तर्षिमण्डल । वंश here means गण । 'वंशः पृष्ठास्थि, गेहोर्द्ध्वकाष्ठे वेणौ गणे कुले' —इति केशवः ; cf 'साम्द्रीकृतः स्यन्दनवंशचक्रैः'—Raghu VII. 39.

निर्मुच्यमान etc.—Adj. to अम्बरतलस्य । निर् – मुच + कर्म्म-कर्त्तरि शानच् = निर्मुच्यमान ; casting off the slough. निर्मुच्यमानः भुजगः—कर्म्मधारयः, तस्य उदरं—६तत्, तत् इव निर्म्मलम्—उपमान-तत्, तस्य ।

गगनतलस्य—शेषे षष्ठी। गगनस्य तलः or तलम्—षतत्, तस्य।

विभज्यमानाम्—Adj. to सीमाम्। वि—भज् + कर्मणि शानच्, स्त्रियामाप्। Distinguishable; marked. विभज्यमानां cannot mean विभागं कुर्व्वतीम्। Even if it were taken in कर्म्मकर्तृवाच्य, it would qualify the thing that is being divided (viz. the sky).

एनाम्—Refers to the सारसपङ्क्ति। एन is ordered by the rule 'द्वितीयाटौस्सु एनः'।

Rhetoric.—The fig. of speech is स्वभावोक्ति and वस्तूत्प्रेक्षा in the last line.

Metre.—वसन्ततिलक। 'ज्ञेया वसन्ततिलका तभजा जगौ गः'।

Ch. of voice.—ऋज्वायता...विरला...नतोन्नता...सप्तर्षिवंशकुटिला... विभज्यमाना सीमा...[एषा दृश्यते मया]।

Pages 79-80.

Sans. Expl.—'कोकनदमाला-पाण्डुर-रमणीयाम्' श्वेतपद्ममालावत् शुभ्रां मनोज्ञां च 'सारसपङ्क्ति'' सारसश्रेणीं 'यावत् समाहितं गच्छन्तीम्' यावत्कालं समभावेन उत्पतन्तीम्। [सहसा वयस्येन सह समागतं विलोक्य] 'अहो' सम्भ्रमे अव्ययम्, 'भर्त्ता' प्रभुः समागत इति शेषः। 'हम्' निर्णये अव्ययम्। 'आर्य्यपुत्रः' आगत इति शेषः। 'आर्य्ये' पूज्ये आर्वाल्लिके, 'तव कारणात्' त्वमन्यपुरुषगोचरा न भवसि इत्यतः 'आर्य्यपुत्रदर्शनं परिहरामि' स्वामिनं दर्शनपथात् अन्तर्हिता भवामि, 'तत् इमं माधवीलतामण्डपं' वासन्तीलतावेष्टितं गृहं प्रविशाम...'निर्गता भवेत्' अस्मात् स्थानात् गता भवेत्।

Notes

भर्तृदारिका—'वाच्या प्रकृतिभी राज्ञः कुमारी भर्तृदारिका'—साहित्यदर्पण। The term भर्तृदारिका is used by the menials to address a princess.

कोकनदमाला etc.—कोकनद is generally used in the sense of the red lotus. 'रक्तोत्पलं कोकनदम्'—अमरः। But here the word has been used in the sense of 'lotus in general', and for its comparison with the सारस, it is to be taken in the sense of 'a white lotus' कोकनदानां माला—षतत्, पाण्डुरा च सा रमणीया च—कर्मधारयः। (See *Ante*, notes on ऋज्वायताम् Sl. 2). कोकनदमाला इव पाण्डुररमणीया—उपमान-तत्।

समाहितं गच्छन्तीम्—See notes on page 79.

कारणात्—हैती प्रमी ।

आर्य्यपुत्रदर्श नम्—आर्य्यपुत्रस्य दर्श नम्—इतत् । Padm*a*vat*i* does not intend to be seen by her husband here, as in that case, *A*vantik*a* also might be seen by him.

माधवीलतामण्डपम्—माधवीलतानां मण्डपः—इतत्, तम् । 'मण्डपोऽस्त्री जनाश्रयः' —अमरः । माधवीलता'—*Banisteria Bengalensis.*'अतिमुक्तः पुण्ड्रकः स्याद् वासन्ती माधवीलता'—अमरः ।

Rhetoric.—In तत्तद्दोदी पदुमावदी etc. there is अनुमान । 'लिङ्ग-दृष्टोऽनुमानता'—साहित्यदर्पण । From the sign viz. the *S*eph*a*lik*a* clusters from which flowers had been plucked, the jester infers that Padm*a*vati had come there.

Pages 81—82.

Sans. Expl.—'अवचितकुसुमान्' अवचितानि संगृहीतानि 'कुसुमानि' पुष्पाणि येभ्यः तान् 'शेफालिका-गुच्छकान्' शेफालिकागुल्मकान् 'प्रेक्षतां पश्यतु...[न हि पद्मावतीमन्तरेण कोऽपि एतेभ्यः पुष्पाणि आहरेत् इत्याशयः]...'विचित्रतां' विविध-वर्णत्वात् रमणीयतां... । 'वसन्तकसङ्कीर्तनेन' वसन्तकस्य नामोच्चारणेन 'अहं' पुनर्जानामि' पुनरपि मे प्रतिभातीत्यर्थः...'वत्ते' वसामि ।...'आसीनौ शिलापट्टके उपविष्टौ आवाम् 'प्रतीक्षिष्यावहे' पद्मावत्यै अपेक्षां कुर्मः इत्यर्थः ।...'शरत्कालतीक्ष्णः' शरत्समये तीव्रः 'दुःसहः' क्लेशेन सहनीयः असह्य इत्यर्थः 'आतपः' सूर्य्यकिरणः । 'इमं' तावत् 'माधवीमण्डपम्' वासन्तीलतागृहम्... । 'बाढम्' तथास्तु .. ।

Notes

अवचितकुसुमान्—अवचितानि कुसुमानि येभ्यः—बहुव्रीहिः, तान् ।

शेफालिकागुच्छकान्—शेफालिकानां गुच्छकाः—इतत्, तान् । See notes *Ante*. गुच्छ and गुल्म are पुं or क्लीव ।

विचित्रता—Nom. of भवति understood. विविधं चित्रं (=वर्णः) यस्य तत् विचित्रम् ; तस्य भावः इति विचित्र+तल् ।

वसन्तकसङ्कीर्तनेन—हैतौ श्या । सम्—कृत्+ल्युट्—भावे=सङ्कीर्तनम् (=नामग्रहणम्) । वसन्तकस्य सङ्कीर्तनम्—इतत्, तेन ।

उज्जयिन्याम्—अधिकरणे ७मी । V*a*savadatt*a* became acquainted with वसन्तक, the jester, in her own apartment at Ujjayin*i* (in company with the king) and now that name reminded her of Ujjayin*i* by association.

प्रतीक्षिष्यावहे—Nom.—आवाम् (आसीनौ)। प्रति—ईक्ष+लृट्, स्यावहे।

शरत्कालतीक्ष्णः—Adj. to आतपः। शरत् एव कालः—कर्म्मधारयः। तस्मिन् तीक्ष्णः—७तत्।

दुःसहः—दुस्—सह+खल्—कर्म्मणि।

इमं माधवीमण्डपम्—The jester points to the same bower, where Padm*a*vat*i* has entered.

बाढ़म्—अव्यय ; 'भृशप्रतिज्ञयोर्बाढ़म्'—अमरः।

Rhetoric.—In वसन्तकसङ्कीर्त्तनेन etc, there is the fig. of speech called स्मरण। 'सदृशानुभवाद् वस्तुस्मृतिः स्मरणमुच्यते'—साहित्यदर्पण।

Remarks.—The jester suddenly gets up on perceiving that the stone-seat was warm. The seat was not heated by the rays of the sun, as the jester thinks, but was a bit hot as it had been so long occupied by Padm*a*vati and V*a*savadatt*a*. See *Infra* Sl. 4.

Pages 83—84

Sans. Expl.—'सर्व्वम् आकुलं कर्त्तुकामः' आवन्तिकाया नियमविशेषस्य परिरक्षणार्थं यदेव किञ्चिदनुष्ठितं तत् सर्व्वं विघातयितुम् इच्छुः [माधवीमण्डपे प्रवेशेन]...।...'मधुकर-परिनिलीनां' भ्रमरैः परिव्याप्ताम् 'अवलम्बलतां' आश्रयवल्लीम् 'अवधूय' कम्पयित्वा 'भर्त्तारं वारयिष्यामि' प्रभोः प्रवेशे बाधां जनयिष्यामि।...'तथा करोति' लतां कम्पयित्वा भ्रमरान् उद्भ्रान्तान् करोति। 'अविहा' कष्टमापतितम् इति सूचयितुम् अव्ययम्। 'तिष्ठतु' बहिरिति शेषः, न माधवीलतागृहं भवता प्रवेष्टव्यम् इत्यर्थः। 'दास्याः पुत्रैः' दुरात्मभिः इत्यर्थः।...। 'मा मा भवान् एवं,' कार्षीत् इति शेषः, मधुकरान् नैव पीड़य इत्यर्थः। 'मधुकरसन्त्रासः' भ्रमराणां भयोद्रेकः 'परिहार्यः' परित्यक्तव्यः [भ्रमराणां भीतिं न जनय इत्यर्थः]।

Notes.

सर्व्वम्—Obj. of कर्त्तुकामः। सर्व्वम् means 'all steps taken for avoiding the husband's sight.'

कर्त्तुकामः—कर्त्तुं कामः यस्य सः—बहुव्रीहिः। The म् of तुम् in कर्त्तुम् is dropped by the dictum 'तुं काम-मनसोरपि'।

मधुकरपरिनिलीनाम्—Adj. to अवलम्बलताम्। परि—नि—ली+क्त—कर्त्तरि=परिनिलीन। परिनिलीनाः (=उपविष्टाः) मधुकराः यत्र सा—बहुव्रीहिः। In spite of the rule 'निष्ठा' the क्त प्रत्ययान्त word takes परनिपात

by the special Varttika-rule—'जाति-काल-सुखादिभ्यः परा निष्ठा वाच्या'। मधुकर is a जातिवाचक word. [निष्ठा is a technical term for क्त and क्तवतु].

अवलम्ब-लताम्—अव—लम्ब + घञ्—कर्म्मणि—अवलम्बः (=आश्रयः)। अवलम्बः एव लता—कर्म्मधारयः, ताम्। If अवलम्ब is derived in भाववाच्य, then अवलम्बस्य (=अवलम्बनस्य) लता—६तत्।

अवधूय—अव—धू + ल्यप्। Opt.—वधूय। The अ of अव and अपि is optionally elided by the dictum—'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः', cf. 'पूर्व्वापरौ तोयनिधी वगाह्य'—Kumara I. 1. The root धू (with long ऊ) is variously conjugated. The different possible forms have been noted in the following verse in the कविरहस्य—

धूनोति चम्पकवनानि धुनोत्यशोकं
चूतं धुनाति धुवति स्फुटितातिमुक्तम्।
वायुर्विधूनयति चम्पकपुष्परेणून्
यत्कानने धवति चन्दनमञ्जरीश्च॥

वारयिष्यामि—वृ + णिच् + लृट् स्यामि।

दास्याः पुत्रैः—Nom of पीड़ितः। दास्याः पुत्राः—अलुक् (६तत्) समासः in the sense of censure (आक्रोश)। Optionally— दासीपुत्राः by the rule 'पुत्रे अन्यतरस्याम्' [which is in continuation of the rule 'षष्ठ्या आक्रोशे']।

मा मा भवान् एवम्—This is an elliptical sentence, कार्षीत्, (i. e. अकार्षीत्) is to be understood. N. B. In connection with माङ्, लुङ् is used always and the augment अ does not come in.

मधुकरसन्न्यासः—Obj. of परिहार्य्यः। सम्—न्यस् + घञ्—भावे = सन्न्यासः। मधुकराणां सन्न्यासः—६तत्।

परिहार्य्यः—परि—हृ + ण्यत्—कर्म्मणि। Nom—त्वया understood.

अविद्दा—Sometimes found as अविदा, See Page 62.

Rhetoric. In मा मा भवान् एवम् etc. there is the dr. peculiarity called उपदेश। 'शिक्षा स्यादुपदेशनम्'—साहित्यदर्पण।

Page 84. Sloka 8.

Sans. Expl.—'मधुमदकलाः' मधुपानेन मत्ततावशात् गुञ्जनरताः 'मदनार्त्ताभिः प्रियाभिः' कामपीड़िताभिः मधुकरीभिः 'उपगूढ़ाः' आश्लिष्टाः 'मधुकराः' भ्रमराः

'पादन्यासविषण्णाः' [लतागृहप्रवेशकाले लतया कर्षणेन] चरणविक्षेपेण खिन्नाः सन्तः 'वयम् इव' यथा अहम् वासवदत्ता-विरहितोऽस्मि तद्वत् 'कान्तावियुक्ताः' प्रियाभिः विरहिताः 'स्युः' भवेयुः। [जाने स्वकं विरहदुःखम् अपरांस्तेन योजयितुं नेच्छामि इत्यर्थः] ॥ ३ ॥

'आसिष्यावहे'—उपवेक्ष्यावः।

Notes

मधुमदकलाः—कलः (अव्यक्तमधुरध्वनिः) एषाम् अस्तीति कलाः, कल + अच् by the rule 'अर्श-आदिभ्योऽच्'। मदेन कलाः—३तत्, मधुना मदकलाः—३तत्। 'मदमत्तो मदकलो मदेनाव्यक्तवाक् च यः'—कोषः।

मदनार्त्ताभिः—मदनेन कृताः आर्त्ताः वा—३तत्, ताभिः।

उपगूढ़ाः—Adj. to मधुकराः। उप—गुह + क्त—कर्म्मणि।

पादन्यासविषण्णाः—पादस्य न्यासः—६तत्, तेन विषण्णाः—३तत्। नि—अस + घञ् —भावे = न्यासः। वि—षद + क्त—कर्त्तरि = विषण्ण; the षत्व is by the rule 'सदिः अ-प्रतेः'।

कान्तावियुक्ताः—कान्ताभिः वियुक्ताः—३तत्। वि—युज् + क्त—कर्म्मणि = वियुक्त।

स्युः—अस + लिङ् युस्। The लिङ् here denotes सम्भावना।

आसिष्यावहे—अस् + लृट् स्यावहे। Nom.—आवाम् understood.

Rhetoric.—The fig. of speech is उपमा। Also, पादन्यासविषण्णत्व being a हेतु of कान्तावियुक्तत्व, there is पदार्थहेतुकं काव्यलिङ्गम्। The figures of speech, being independent of each other (मिथोऽनपेक्ष), it is an instance of संसृष्टि of the two अलङ्कारs. 'मिथोऽनपेक्षयैतेषां स्थितिः संसृष्टिरुच्यते'—सा. द.।

N. B. The reverse of it is सङ्कर। But दण्डी speaks of सङ्कीर्ण (सङ्कर) alone with its two kinds—अङ्गाङ्गिभाव (inter-dependence) and समकक्षता (independence),

Metre—आर्या। See स्थापना, Sloka 1.

Ch. of Voice.—मधुमदकलैः... उपगूढ़ैः मधुकरैः पादन्यासविषण्णैः अस्माभिः...कान्तावियुक्तैः भूयेत।

Page 85. Sloka 4.

Sans. Expl.—'पुष्पाणि' शेफालिकाकुसुमानि 'पादाक्रान्तानि' चरणदलितानि 'इदम्' अस्माभिः अध्यासितं शिलातलं च प्रस्तरासनं च 'सोष्म' उत्तापयुक्तं, वर्त्तते इति शेषः; 'ननम्' ध्रुवम्, तर्कयामीत्यर्थः, 'इह आसीना' अत्र शिलापट्टे उपविष्टा

'काचित्' नारी 'मां दृष्ट्वा' माम् अवलोक्य 'सहसा' सत्वरम् 'गता' निष्क्रान्ता। सत्वरगमनात् पुष्पाणि पददलितानि बभूवुः इति बोद्धव्यम्] ॥ ४ ॥

Notes.

पादाक्रान्तानि—पादाभ्याम् आक्रान्तानि—३तत् ।

सोष्म—Adj. to शिलातलम् । ऊष्मणा सह वर्त्तमानम्—बहुव्रीहिः ।

नूनम्—Here it denotes 'surmise.' 'नूनं तर्केऽर्थनिश्चये'—अमरः । [तर्क = surmise. अर्थनिश्चय = certainty].

आसीना—Adj. to काचित् । आस् + शानच् । The root आस्—means 'to sit down' and the root स्था means 'to stand up').

Metre.—अनुष्टुप् । See Sloka 2. Act I.

Rhetoric.—This is an instance of the dramatic peculiarity called अनुमान । 'लिङ्गादूहोऽनुमानता'—the लिङ्ग sign being the flowers trodden under feet and the warmth of the stone-seat. Or, there is प्राप्ति which is one of the 36 नाट्यलक्षणs. In the absence of any वैचित्र्य, it cannot be an instance of the fig. of speech called अनुमान । 'अनुमानं तु विच्छित्या ज्ञानं साध्यस्य साधनात्'—साहित्यदर्पण । [विच्छित्ति means वैचित्र्य] । The हेतु or cause of the action indicated in the first half of the stanza is stated in the second half. But yet we cannot say that there is वाक्यार्थहेतुकं काव्यलिङ्गम् or [कार्येण कारण-समर्थनरूपः] अर्थान्तरन्यासः ; for, every अलङ्कार depends upon वैचित्र्य or विच्छित्ति i.e. a striking mode of expression. [वैचित्र्यस्यैव अलङ्कारत्वात्] ।

Ch. of Voice.—पुष्पैः पादाक्रान्तैः, अनेन शिलातलेन...सोष्मणा [भूयते] । ...आसीनया कयाचित्...गतम् ।

Pages 86—87.

Sans. Expl.—...'रुद्धाः' लतागृहे आबद्धाः बहिर्गमनोपायहीनाः इत्यर्थः । ...'दिष्ट्या' भाग्येन 'उपविष्टः आर्य्यपुत्रः' न तु लतागृहं प्रविष्टः मे भर्त्ता।... 'प्रकृतिस्थशरीरः' स्वस्थदेहः... । 'सास्रपाता' सबाष्पा 'खलु' निश्चये 'आर्य्यायाः' आवन्तिकायाः 'दृष्टिः' चक्षुः [चिरात् स्वामिनं दृष्टवत्या वासवदत्तायाः तत्कृतपद्मावतीर-परिग्रहक्षोभात् अश्रुपातः समजनि । पद्मावत्या चेष्टायाः अश्रुकारणवितर्कं निरासयितुम् व्याजेन कारणान्तरं दर्शयति 'एसा ख़ु' इत्यादि]...'अविनयात्' दौरात्म्यात् 'काशकुसुम-रेणुना पतितेन' मम चक्षुषि पतितेन काशपुष्परजसा 'सोदका मे दृष्टिः' मम चक्षुः साश्रु वर्त्तते । 'युज्यते' अश्रुकारणं तथैव भवितुमर्हति इत्यर्थः ।...'शून्यं खलु' निर्जनम् एव...'प्रष्टव्यं' जिज्ञास्यम्... ।

Notes.

बद्धा:—बध् + क्त—कर्मणि ।

दिष्ट्या—अव्यय । Padm*a*v*a*t*i* is glad to be thus imprisoned in the bower when her husband takes his seat outside.

N. B. One might take दिष्ट्या as the ३या of दिष्टि which means आनन्द । 'दिष्टिर्मुत्-परिमाणयो:'—इति मेदिनी । [मुद्=आनन्द] ।

प्रकृतिस्थशरीर:—प्रकृतौ तिष्ठति इति प्रकृतिस्थम्, प्रकृति—स्था + क । प्रकृतिस्थं शरीरं यस्य स बहुव्रीहि: । V*a*savadatt*a* is happy to see her husband in good health.

साश्रुपाता—Adj. to दृष्टि: । अश्रूणां पात:—६तत्. अश्रुपातेन सह वर्त्तमाना ...बहुव्रीहि: । The sight of her husband and the grief for his marriage with Padm*a*vat*i* is the cause of tears.

अविनयात्—हेतौ ५मी । वि—नी + अच्=विनय:, न विनय:—नञ् तत्, तस्मात् । Here नञ् is used in the sense of विरोध ।

काशकुसुमरेणुना—हेतौ ३या । काशस्य कुसुमम्—६तत्, तस्य रेणु:—६तत्, तेन । By adducing this हेतु V*a*asvadatt*a* puts a stop to their guessing the real cause.

सोदका—Adj. to दृष्टि: । उदकेन सह वर्त्तमाना—बहुव्रीहि: ।

शून्यम्—Lonely ; hence, there was none to overhear them.

प्रष्टव्यम्—प्रच्छ + तव्य—कर्मणि । Nom.—मया understood.

Rhetoric.—In दिट्ठिया पकिदित्थ etc., there is the dr. peculiarity called प्रहर्ष, and in एसा खु महुअराणं etc. there is अभूताहरण । 'प्रहर्ष: प्रमदाधिकम्' and '...व्याजाश्रयं वाक्यम् अभूताहरणं मतम्' —साहित्यदर्पण ।

Pages 88—89

Sans. Expl.—'छन्दत:' स्वेच्छानुसारेण, इति शेष: ।...'प्रिया' प्रेयसी इत्यर्थ: 'तदानीं' पूर्व्वं...'इदानीम्' सम्प्रति, पद्मावत्या सह विवाहात् परम् इत्यर्थ: ।...'महति बहुमानसङ्कटे' क्लेशकरे बहुमानविषयके प्रणयतारतम्य-विचाररूपे सङ्कटे विपदि 'मां न्यस्यसि' मां निपातयसि ?...'तादृशे सङ्कटे' उपायरहितायाम् अवस्थायाम् इत्यर्थ: ।... 'मन्दभागा' भाग्यहीना [सङ्कटे निक्षिप्ता इति शेष: । तुलनया आत्मनि राज्ञ: प्रीतिर्यदि ऊना भवेत् इति अवधाशङ्कया एतदाह इति बोद्धव्यम्] । 'स्वैरं स्वैरं भवतु' स्वच्छन्दत: प्रकाशयतु...'एका' वासवदत्ता 'उपरता' मृता 'अपरा' पद्मावती 'असन्निहिता' न

समीपवर्त्तिनी—[अतो निर्भयं कथयतु इति शेषः]।...'मुखरः' वाचालः अन्यसमक्ष प्रकाशयिष्यसि। 'एतावता भणितम्' एतस्मादेव वाक्येन प्रकाशितम [प्रणय-तारतम्यम् इति शेषः]। 'सत्येन शपामि' सत्यकथनफलम् अन्तरा कृत्वा शपथं करोमि...'आख्यास्ये' वक्ष्यामि, 'एषा सन्दष्टा मे जिह्वा' दन्तैः निश्चलं धृता, अतः प्रकाशने सामर्थ्य रहिता कृता इत्यर्थः

Notes

छन्दतः—छन्द+तस् for ३या। प्रकृत्यादित्वात् ३या। 'अभिप्राय-वशौ छन्दौ'—अमरः।

बहुमानसङ्कटे—अधिकरणे ७मी। बहुः मानः—कर्म्मधारयः, तत्र सङ्कटम्—७तत्, तस्मिन् सम्+कटच् by the rule 'सम्प्रोदश्च कटच्'। 'सङ्कट' ना तु सम्बाधः' —अमरः।

न्यस्यति—नि-अस्+लट् ति। Nom.—भवान्।

यादृशी—Adj. to सङ्कटे। यद्-दृश+कञ+कर्त्तरि। यादृश has its correlative in the suppressed part of the sentence 'तादृशे कोऽपि न निक्षिप्यते'।

मन्दभागा—मन्दः भागः यस्याः सा—बहुव्रीहिः। Vasav. is afraid of hearing that anybody else is more loved by her husband.

स्वैरम्—Adverb. See notes on page 26.

उपरता—उप-रम+क्त, स्त्रियामाप्—कर्त्तरि।

असन्निहिता—सम्-नि-धा+क्त—कर्त्तरि इति सन्निहिता—न सन्निहिता—नञ्तत्। These words are enjoyed by the spectators, for both Vasav. and Padma. are present there to over hear the conversation.

मुखरः—मुखम् अस्य अस्ति [सर्व्वस्मिन् वक्तव्ये] इति मुखरः, मुख+र by the rule 'र-प्रकरणे ख-मुख-कुञ्जेभ्य उपसंख्यानम्'। These very words indicate as to who is more loved by the king. When Vasava. has been taken to be dead, the king cannot have any cause of hesitation in indicating his love for Padmavati.

एतावता—करणे ३या।

भणितम्—भण+क्त-कर्म्मणि। Padma. understood [from the words of the king] whom he loves more.

सत्येन—करणे ३या। The jester being very talkative, his swearing by truth has no value.

आख्यास्ये—आ - चक्ष+लृट् स्ये। चक्ष् धातु—लृट्—ख्यास्यति, ख्यास्यते; क्शास्यति क्शास्यते। लिट्—चख्यौ, चक्शौ; चक्शे; चचक्षे।

सन्दष्टा—सम्—दंश+क्त, स्त्रियामाप्—कर्म्मणि। The jester bites his tongue to keep it fixed, so that the secret may not be disclosed by it [*N. B.* His swearing by truth and biting his tongue is quite in keeping with the character of a jester! 'कर्म्मवपुर्वेशभाषाद्यैः हास्यकरः'—साहित्यदर्पणे।]

Rhetoric—In किमिदानीं भवान् etc. the dr. peculiarity is तापन। 'उपायादर्शनं यत्तु तापनं नाम तद् भवेत्'—साहित्यदर्पणे।

Remarks.—Though the words of the king were sufficient to indicate that V*a*savadatt*a* was dearer to him, yet the dull-headed jester urges for a more disinct avowal of his love.

Pages 90—91.

Sans. Expl.—'न उत्सहे' न साहसी भवामि, नेच्छामि इत्यर्थः.... 'पुरोभागिता' दोषैकदर्शित्वम् [निर्बुद्धित्वम् इत्यर्थः] 'एतावता' न खलु ब्रूयाम् इत्यादिवाक्येनापि इत्यर्थः 'हृदयं न जानाति' आर्य्यपुत्रः कस्यामधिकतरमनुरक्त इति न बुध्यते।...'न भणति मम' न भवान् मह्यं कथयति? 'अनाख्याय' न उक्त्वा। 'अस्मात् शिलापट्टकात्' एतस्मात् प्रस्तरासनात् 'न शक्यम्' भवतेति शेषः 'एकपदम् अपि' एकचरणार्द्ध-मात्रम् अपि 'गन्तुम्'। 'रुद्धः' मया सबलं संयन्त्रितः [इत्युक्त्वा विदूषकः राजानं बाहुभ्यां वेष्टयितुम् उपक्रमते इति बोद्धव्यम्]।...'बलात्कारेण' बलप्रयोगेण... 'पश्यामः तावत्' आवयोः कः स्वोद्धृत्यसिद्धौ प्रभवतीति शेषः [अत्र च राज्ञा वयस्यहस्तात आत्ममोचने प्रयत्नः बोद्धव्यः]। 'प्रसीदतु' मयि सदयो भवतु...'वयस्यभावेन' सौहार्द्दवशात् 'शापितः' शपथपूर्व्वकं प्रार्थितः इत्यर्थः:... 'का गतिः' सत्यहाने उपक्रमात् हृदयम् आवेदयितुम् एव स्वीकरोमि इत्यर्थः।

Notes.

पुरोभागिता—पुरस् - भज+णिनुण् =पुरोभागी। 'दोषैकदृक् पुरोभागी'—अमरः। Malevolent ; (here) stupid पुरोभागिन्+तल्।

एतावता—करणे ३या। The words नोत्सहे सखे वक्तुम् are sufficient to reveal his love for V*a*savadatta.

एकपदम्—Obj of गन्तुम्। एकं पदम् - कर्म्मधारयः।

रुद्धः - रुध+क्त - कर्म्मणि। Nom.—मया understood.

बलात्कारेण – करण of व्यवृणि understood. बलात् – कृ + घञ् – भावे ।

प्रसीदतु etc.—These words indicate that the jester gesticulated efforts to keep the king confined to his seat and the king exerted to free himself from his clasp, when the jester is thus compelled to yield.

शापितः – शप + णिच् + क्त – कर्मणि ।

Rhetoic.—In का गतिः etc. the dr. peculiarity is तापन । 'उपायादर्शनं यत्तु तापनं नाम तद् भवेत्' – सा. द. ।

Page 92. Sloka 5.

Sans. Expl.—'यद्यपि' 'रूपशीलमाधुर्यैः' सौन्दर्येण चारित्र्येण मिष्टभाषितया च इत्यर्थः 'पद्मावती मम' 'बहुमता' प्रेमादरपात्रभूता, [तथापि सा] 'न तु' 'तावत्' वाक्यालङ्कारे 'वासवदत्ताबद्धम्' वासवदत्तायाम् आसक्तं 'मे मनः' मम चित्तं 'हरति' आकर्षति । [वासवदत्तायां दृढ़ं निबद्धं मे मनः पद्मावती तस्याः रूपशीलादिभिः नाक्रष्टुमलम् इति सरलार्थः] ॥ ५ ॥

Notes.

रूपशीलमाधुर्यैः—करणे ३या । रूपञ्च माधुर्यञ्च—द्वन्द्वः, तैः ।

मम—Nom of बहुमता by the rule 'क्तस्य च वर्त्तमाने' ।

बहुमता—बहु मता—सहसुपा । मन + क्त—कर्मणि, वर्त्तमाने, स्त्रियामाप् ।

वासवदत्ताबद्धम्—Adj. to मनः । आ – बन्ध + क्त—कर्मणि = आबद्ध ।

वासवदत्तया or वासवदत्तायाम् आबद्धम्—३तत् or ७तत् ।

Ch. of Voice—...पद्मावत्या बहुमतया [भूयते]...[१या]...वासवदत्ता-बद्धम्...मनः क्रियते ।

Rhetoric—The fig. of speech is विशेषोक्ति [उक्तनिमित्ता] Def.—'सति हेतौ फलाभावे विशेषोक्तिस्तथा द्विधा'—सा. द. । [द्विधा means उक्तनिमित्ता and अनुक्तनिमित्ता] ।

Metre.—आर्या । See स्थापना, Sl. 1.

Pages 92—93.

Sans. Expl.—'भवतु भवतु' मम क्लेश इति शेषः, सोढ़पूर्व्वः मे क्लेशोऽपि वरम् इत्यर्थः । 'दत्तं वेतनम्' प्रापितं सुफलम् 'अस्य परिखेदस्य' मयानुभूतस्य क्लेशस्य [आत्मनि स्वामिनः प्रेम पूर्णमात्रया एव विद्यते इत्यवगम्य वासवदत्तायाः उक्तिरियम्] । ...'अज्ञातवासः' आत्मगोपनपूर्व्विका अवस्थितिः...'अत्र पद्मावतीसमीपे 'बहुगुणः' भूरिफलोत्पादकः 'सम्पद्यते' जायते [पद्मावत्या सह राज्ञः परिणयः, तेन च राज्योद्धारस्य

उपायदर्शनम् भर्तृ प्रेम्णश्च अज्ञातवासनम् इति अनेका: गुणा: जाता:] ।...'अदाक्षिण्य:' अननुकूल: । '..मा एवम्' कथयेति शेष: 'सदाक्षिण्य:' तुल्यानुरागवात् ।...'भद्रे' सत्स्वभावे [पद्मावत्या: सम्बोधनमेतत्] 'अभिजनस्य सदृशम्' आत्मन: उच्चकुलस्य अनुरूपम् 'मन्त्रितम्' कथितमित्यर्थ: ।...'उक्त' मया' का मम बहुमता इति मया कथितं 'भवान् इदानीम्' इत्यादिना विदूषकं प्रति राज्ञ: स एव प्रश्न: ।

Notes.

दत्तम्— दा + क्त—कर्मणि । Nom—आर्यपुत्रेण understood.

वेतनम्—'कर्मण्या तु विधा-भृत्या-भृतयो भर्म वेतनम्'—अमर: ।

परिखिदस्य—शेषे षष्ठी । परि – खिद् + घञ् । Vasava. considers the avowal of her husband's love for her as ample remuneration for all the hardships she has undergone.

अज्ञातवास:—न ज्ञात: – नञ् तत्, अज्ञात: वास:—कर्मधारय: ।

बहुगुण:—Adj. to अज्ञातवास: । बहव: गुणा: यस्य स:—बहुव्रीहि: । Vasavs.'s अज्ञातवास: has been fruitful in various ways—

(i) It has facilitated the king's marriage with Padma., (ii) it will help the king te recover his lost kingdom, and (iii) it gives her an opportunity to know the king's and Padma.'s mind intimately.

सम्पद्यते—सम् – पद् + लट् ते ।

अदाक्षिण्य'—दक्षिणस्य भाव: दाक्षिण्यम्, दक्षिण + ष्यञ् । अविद्यमानं दाक्षिण्यं यस्य स:—बहुव्रीहि: । A दक्षिण-नायक is defined thus :—'...अनेकमहिलासु समरागो दक्षिण: कथित:'—सा. द. ।

सदाक्षिण्य:—दाक्षिण्येन सह वर्त्तमान: – बहुव्रीहि: । Padma. is utterly free from jealousy even against her co-wife.

अभिजनस्य—षष्ठी with सदृशम् by the rule 'तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्' ।

Rhetoric.—In सदाक्षिण्य एव etc. there is the dr. peculiarity called दृष्टान्त । Def.—'दृष्टान्तो यस्तु पक्षार्थसाधनाय निदर्शनम्' । The fig. of speech here is काव्यलिङ्ग ।

Pages 94—95.

Sans. Expl.—...'वसन्तक: संवृत्त:' वसन्तकवत् प्रणयतारतम्यं जिज्ञासु: वर्त्तते इत्यर्थ: । 'विप्रलपितेन' इथाभाषणेन...'तत्रभवत्यौ' मान्ये वासवदत्ता पद्मावती च

'बहुमते' प्रीतिभाजनम् इत्यर्थः। 'वैधेय' रे मूर्ख...माम् एवं बलात् श्रुत्वा' अनेन प्रकारेण सबलात्कारं मम: हृदयगतं विदित्वा इत्यर्थः...'न अभिभाषसे' तव स्वहृदयगतं न प्रकाशयसि।...'तेन हि' यदि बलात् श्रोतुमिच्छसि ततः 'न शक्यं श्रोतुम्' मम हृदयगतं न वक्ष्यामि इत्यर्थः।...'महाब्राह्मणः' ब्राह्मणश्रेष्ठः, साक्षेपोक्तिरियम्। 'स्वैरं' स्वच्छन्दम् 'अभिधीयतां' कथ्यताम्, त्वयेति शेषः। 'इदानीं' यदि मत्प्रश्नं जिज्ञाससे तदा इत्यर्थः...'तरुणी' युवती 'दर्शनीया' सुन्दरी 'अकोपना' क्रोधरहिता 'अनहङ्कारा' गर्वशून्या 'मधुरवाक्' मिष्टभाषिणी 'सदाक्षिण्या' सानुरागा। [अथ वासवदत्तायां बहुमाने हेतुमाह—अयञ्चेत्यादिना]...'महान् गुणः' वासवदत्तायाः आसीदिति शेषः 'स्निग्धेन भोजनेन' उपादेय-भक्ष्यद्रव्येण 'मां प्रत्युद्गच्छति' माम् अभ्यर्थयते...।

Notes.

विप्रलपितेन—तृतीया with किम्। Acc. to पाणिनि, करण of the verb साध्यते understood. वि–प्र+लप्+क्त=भावे।

मे—कर्त्तरि ६ष्ठी by the rule 'क्तस्य च वर्त्तमाने'। कर्त्ता of बहुमते।

बहुमते—Adj. to उभे। बहु–मन+क्त—कर्म्मणि, स्त्रियामाप, १मा—२वचन।

वैधेय—सम्बोधन। 'अज्ञे मूढ़-यथाजात-मूर्ख-वैधेय-बालिशाः'—अमरः।

माम्—Obj. of श्रुत्वा। Here माम् means मद्वचः by लक्षणा।

बलात्—ल्यब्लोपे कर्म्मणि ५मी।

शक्यम्–शक+यत्—भावे। Nom—त्वया understood.

महाब्राह्मणः—महान् ब्राह्मणः—कर्म्मधारयः। *N. B*- The समास of महत् is prohibited with the word द्विज and not with the word ब्राह्मण। "शङ्खे तैले तथा मांसे वैद्ये ज्योतिषिके द्विजे। यात्रायां पथि निद्रायां महच्छब्दो न दीयते॥" Or, a slight taunt may have been intended here

अकोपना—कुप+युच्—कर्त्तरि शीलार्थे, स्त्रियामाप्,। इति कोपना by the rule 'क्रुधमण्डार्थेभ्यश्च'। न कोपना—नञ् तत्।

अनहङ्कारा—अविद्यमानः अहङ्कारः यस्याः सा—बहुव्रीहिः।

मधुरवाक्—मधुरा वाक् यस्याः सा—बहुव्रीहिः।

स्निग्धेन—स्निह+क्त—अधिकरणे।

Rhetoric.—In तत्रभवती पद्मावती etc. there is the dr. AOculiarity विलोभन। Def.—'गुणाख्यानं विलोभनम्'। In अयं चापरः

etc. there is the नाट्यलक्षण named विशेषण। Def.—'अर्थान् सिद्धान् बहूनुक्त्वा विशेषोक्ति विशेषणम्'—सा. द.।

Page 96.

Sans. Expl.—'भवतु भवतु' साधु साधु इत्यर्थः, अथवा भवतु इति: तव मनसि उदेतु।...'एताम्' माम्।...'कथयिष्ये देव्यै वासवदत्तायै' तव बहुमानं ज्ञापयिष्यामि। 'अविहा' खेदे अव्ययम्।...'उपरता' मृता।

Notes.

कथयिष्ये—'णिचश्च' इत्यात्मनेपदम् (कर्त्रभिप्राये क्रियाफले)।

वासवदत्तायै—क्रियायोगे ४र्थी।

उपरता—उप – रम + क्त—कर्त्तरि, स्त्रियामाप्।

Remarks.—सर्व्वमेतत् कथयिष्ये etc.—His love for Vasvadatta was so deep seated in his heart, that he could not believe even for a moment that Vasava. was dead.

Page 97. Sloka 6.

Sans. Expl.—'अनेन परिहासेन' प्रणयतारतम्य-प्रश्नरूपेण नर्म्मणा 'त्वया मे मनः' 'व्याक्षिप्तम्' अप्रस्तुतविषये आकृष्टम् 'ततः' मनोविक्षेपात् 'पूर्व्वाभ्यासेन' पूर्व्वम् एतादृशां वाक्यानाम् कथनेन 'इयं वाणी' सर्व्वमेतत् कथयिष्ये देव्यै वासवदत्तायै इति वचनम् 'तथा एव' पूर्व्ववद् एव 'निःसृता' मुखात् बहिर्गता [न तु सम्यक् विनिश्च उक्ता इत्यर्थः] ॥ ६ ॥

Notes

परिहासेन—करणे ३या।

व्याक्षिप्तम्—वि—आ – क्षिप् + क्त—कर्म्मणि। Nom.—त्वया।

पूर्व्वाभ्यासेन—हेतौ ३या। पूर्व्वः अभ्यासः—कर्म्मधारयः, तेन।

निःसृता—निस् – सृ + क्त—कर्त्तरि स्त्रियामाप्।

Ch. of Voice.—...त्वम्...व्याक्षिप्तवान्, मनः।...अनया वाण्या... निःसृतम्।

Rhetoric—The fig. of speech is वाक्यार्थहेतुकं काव्यलिङ्गम्।

Metre—अनुष्टुप्।

Pages 97—98.

Sans. Expl.—रमणीय इत्यादि। 'रमणीयः' चित्ताकर्षकः 'कथायोगः' वचनक्रमः पत्नीप्रणयसम्बन्धः वाक्यसमूह इत्यर्थः 'नृशंसेन' निष्ठुरेण दवनकेन ,विसंवादितः खलु' बाधित एव [वासवदत्ता-मरण-आरव्यात् इति बोद्धव्यम्]...'विश्व स्ता

स्मि' निःसन्देहा भवामि, मयि आर्य्यपुत्रस्य प्रीतिह्रासः नास्ति इत्यत्र निःशङ्का भवामीत्यर्थः। 'भट्टो' हर्षे, 'प्रियं नाम' मदनुकूलमेतत् [यत्] 'ईदृशं वचनं' आर्य्यपुत्रोक्तं प्रणयज्ञापकं वाक्यम् 'अप्रत्यक्षम्' असमक्षम् अगोचरे इत्यर्थः 'श्रूयते' मयेति शेषः। [प्रत्यक्षस्तुतौ सत्यामपलापः सम्भवति, न त्वत्र तथा इत्यर्थः]...'धारयतु' धैर्य्यम् अवलम्बताम्...'अनतिक्रमणीयः' अपरिहरणीयः 'हि' यतः 'विधिः' भवितव्यता (भाग्यवशम् एव सर्व्वम् इत्यर्थः)। 'ईदृशम्' 'दुःखकारणम्' 'इदानीम्' 'एतत् विधेर्विधानम् [अतः धैर्य्येण तत् सोढ़व्यम् इत्यर्थः] ।...'अवस्थाम्' मम चित्तस्य इति शेषः।

Notes.

रमणीयः—Adj. to कथायोगः। रम् + णिच् + अनीय – कर्त्तरि बाहुलकात।

रमणीयः &c —Cf. 'रमणीयः खलु अवधिः विधिना विसंवादितः'-Sak. VI.

कथायोगः—Obj. of विसंवादितः। कथानां योगः—६ष्ठीतत्।

नृशंसेन—नॄन् शंसति (=छिनत्ति) इति नृ – शंस + अण्—कर्त्तरि, तेन। The jester is called नृशंस as he destroyed the charming conversation.

विसंवादितः—वि ~ सम्—वद् + णिच् + क्त—कर्म्मणि। Nom.—नृशंसेन।

विश्वस्ता—वि—श्वस + क्त—कर्त्तरि, स्त्रियामाप्। Now Vasava. is confident of her husband's love for her.

अप्रत्यक्षम्—Adverb. अक्ष्णोः समीपे इति प्रत्यक्षम्—अव्ययीभावः, न प्रत्यक्षम्—नञ्तत्।

अनतिक्रमणीयः—अति – क्रम + अनीय—कर्म्मणि। न अतिक्रमणीयः—नञ्तत्।

Remark—The conversation between the king and the jester was interesting to Padma, as she got an opportunity to measure the depth of conjugal love in her husband; and it is so to Vasav., as she was over-hearing the avowal husband's love from behind.

Page 91. Sloka 7.

Sans. Expl.—'बद्धमूलः अनुरागः' हृदये दृढबद्धम् प्रेम त्यक्तुं 'दुःखम्' तस्य त्यागः दुःखकरः, नैव भक्तं शेन निराकर्त्तुं शक्यते इत्यर्थः। 'स्मृत्वा स्मृत्वा, पुनः पुनः स्मरणेन 'दुःखं' क्लेशः 'नवत्वं याति" नवीभवति। वासवदत्ताप्रणयं कथमपि नाहमस्मि विस्मर्त्तुम्, पुनः पुनः तस्याः संस्मरणात् शोकः अचिरजात इव माम् अभिभवति इत्यर्थः]। 'एषा तु यात्रा' संसारस्थितिः तु ईदृशी भवति 'यत्' 'इह' एतादृशे दुःखे 'बाष्पं विमुच्य' अश्रु पातयित्वा 'प्राप्तानृण्या' प्रणयस्य ऋणात् लब्धनिष्कृतिः 'बुद्धिः'

मनोवृत्तिः 'प्रसादं याति' निर्मलतां भजते। [अतोऽहमपि अश्रूणि विमुच्य दुःखम् अपनोदयामि इत्यर्थः] ॥ ७ ॥

• Notes.

दुःखम्—Adverb, modifying त्यक्तुम्। See सुखम् in Sl.10, Act I.

त्यक्तुम्—त्यज्+तुम्। The infinitive has been used here as a verbal noun, the Nom. of भवति understood. अनुरागः त्यक्तुं दुःखम्=अनुरागस्य त्यागः दुःखं यथा भवति तथा। Similar use of तुम् is in 'सुखमर्थो भवेत् दातुम्—Act. I, Sl. 10.

बद्धमूलः—बद्धं मूलं यस्य सः बहुव्रीहिः।

अनुरागः—Nom. of भवति understood. अनु–रञ्ज्+घञ्–भावे। See notes on सुखमर्थो भवेद् दातुम् in Act. I. Sl. 10.

स्मृत्वा—The repetition implies the continuousness of recollections. क्त्वा is used even in the absence of समानकर्तृकत्व, on the authority of similar ancient uses in expressions such as 'रथे च वामनं दृष्ट्वा पुनर्जन्म न विद्यते' etc.; the solution of the difficulty is as follows:—वामनं दृष्ट्वा "स्थितस्य" पुनर्जन्म न विद्यते। Similarly—स्मृत्वा स्थितस्य जनस्य etc.

नवत्वम्—Obj. of याति। नवस्य भावः इति नव+त्व।

यात्रा—Here यात्रा means 'लोकाचारः; cf. 'एषोदिता लोकयात्रा नित्यं स्त्रीपुंसयोः परा'—मनुः।

विमुच्य—वि–मुच्+ल्यप्। Here also ल्यप् has been used in the absence of समानकर्तृकत्व, like क्त्वा in स्मृत्वा।

प्राप्तानृण्या—Adj. to वृष्टिः। अविद्यमानम् ऋणं यस्य सः अनृणः—बहुव्रीहिः; अनृणस्य भावः आनृण्यम्, अनृण+ष्यञ्। प्राप्तम् आनृण्यम् यया सा—बहुव्रीहिः।

प्रसादम्—Obj. of याति। प्र–सद्+घञ्—भावे।

Rhetoric.—The fig. of speech is समासोक्ति।

Metre.—The metre is शालिनी। 'मात्तौ गौ चेच्छालिनी वेदलोकैः'।

Ch of Voice.—बद्धमूलेन अनुरागेण...[भूयते], दुःखेन नवत्वं यायते। एतया...यात्रया [भूयते] प्राप्तानृण्यया वृष्ट्या प्रसादः यायते।

Page 99.

Sans. Expl.—'अश्रुपातक्लिन्नम्' नयनाम्बुनिर्गमेन क्लेदयुक्तम्....'तत्रभवतः' पूज्यस्य उदयनस्य 'मुखोदकं' वदनप्रक्षालनार्थं जलम्।...'बाष्पाकुलपटान्तरितम्'

वाष्पाकुलं अश्रुव्याप्तं तथा पटान्तरितम् वस्त्रावृतं [पटेनेव अश्रुप्रवाहेण, अथवा अश्रुमार्जनार्थम् वस्त्रेण आवृतम् इत्यत: वहिर्गच्छन्ती मां न द्रक्ष्यति इत्याशय:]। 'निष्क्रामाम:' बहिर्गच्छाम:, लतागृहादिति शेष:'।

Notes.

अश्रुपातक्लिन्नम्—अश्रूणां पात:—६तत्, तेन क्लिन्नम्—३तत्। क्लिद्+क्त—कर्त्तरि = क्लिन्न।

मुखोदकम्—मुखस्य उदकम्...अश्वघासादिवत् तादर्थ्ये षष्ठी-समास:।

वाष्पाकुलपटान्तरितम्—Adj. to मुखम्। वाष्पेण आकुलम्—३तत्; पटेन अन्तरितम्—३तत्; वाष्पाकुलञ्च तत् पटान्तरितञ्च—(पटान्तरितमिव इत्यर्थ:) कर्मधारय:। Or, वाष्पेण आकुलं यत् पटं तेन अन्तरितम्। The second exposition would suggest that the king had a handkerchief in his hand.

Remarks.—The jester goes away to fetch water, and the king gets his eyes obstructed by the tears [or a piece of cloth to wipe off his tears]. This presents a fine opportunity to Padma. and her party to slip away from the bower of creepers.

Pages 100—101

Sans. Expl.—'एवं भवतु' लतागृहात् निष्क्रामाम इत्यर्थ:। 'अथवा तिष्ठ त्वम्' सर्व्वासाम् एव निष्क्रमणं न युक्तम् इत्यर्थ: [कुत इत्याह उत्कण्ठितमित्यादि]—'उत्कण्ठितम्' दु:खाभिभूतम् इत्यर्थ: 'भर्त्तारं' स्वामिनम् 'उज्झित्वा' त्यक्त्वा 'अयुक्तं' निर्गमनम्'—अस्माकं गमनं न शोभते इत्यर्थ:। 'सुष्ठु' न्याय्यम् इत्यर्थ: 'उपसर्पतु' पतिसकाशं गच्छतु... कं नु खलु' इत्यादिना आवन्तिकाया: अनुमतिम् अपेक्षते। 'नलिनीपत्रेण' पद्मपत्रमध्ये कृत्वा 'एषा तत्रभवती' उपयुक्तकाले एव आगता इति शेष:। 'किम् एतत्' कथमार्य्यपुत्रो रोदिति भवांश्च तदर्थं जलम् आनयति इत्यत किं कारणम् 'एतत् इदम् इदम् एतत्' [पद्मावत्या: सहसाविर्भावेन अश्रुकारणप्रश्नेन च हृतबुद्धेर्विदूषकस्य कारणान्तरविभावनायां पाटवराहित्यात् इयमुक्ति:]। यथैव भवती पश्यति तथैव इदम् इत्यर्थ: [सर्व्वमात्मो: परिहत्या तदर्थमेव उक्ता स्वाधिकवर्णरसम् अन्तरा हास्योद्रेकार्थम् विदूषको विदग्धानां मनो रञ्जयति]। 'भणतु' कथयतु अश्रुकारणम् इति शेष:. [अलीककारणोद्भावनावसरं न दातुकामा पद्मावती सोद्वेगम् तत् परीपृच्छति]।

उत्कण्ठितम्—उत्कण्ठा जाता अस्य इति उत्कण्ठितः ; उत्कण्ठा+इतच्, तम्।

उज्झित्वा—उज्झ्+क्त्वा। Conj.—उज्झति, उज्झाञ्चकार, लुङ्—औज्झीत्।

नलिनीपत्रेण—करणे ३या। नलिन्याः पत्रम्—६तत्, तेन।

Rhetoric.—In उत्कण्ठितं भर्त्तारम् etc. there is the नाट्यालङ्कार called 'उपदेशन'। Def.—'शिक्षा स्यादुपदेशनम्'—सा. द.।

Remarks.—एतत् इदम् etc.—The jester is confounded at the sudden entrance of Padma. and being unable to give promptly a satisfactory explanation of the tears in the eyes of the king says 'that is this, this is—that'. But Padma. insists on his speaking out the fact immediately, so that the jester may not get any opportunity of thinking out a false explanation.

Pages 102—103.

Sans Expl.—...'वातनीतेन' पवनचालितेन 'काशकुसुमरेणुना' काशपुष्पपरागेण 'अक्षि-निपतितेन' चक्षुषोर्मध्यपतितेन 'साश्रुपातं खलु' नयनाश्रुप्लावितमेव 'तत्रभवतः मुखम्' वयस्यस्य वदनम्। 'इदं मुखोदकम्' मया आनीतं मुखप्रक्षालनाय जलम् [सत्यकारणगोपनपूर्व्वकम् कारणान्तरप्रदर्शनार्थम् इयम् उक्तिः] 'सदाक्षिण्यस्य जनस्य' तुल्यानुरागवतः उदयनस्य इत्यर्थः 'परिजनः अपि' विदूषकरूपः अनुचरोऽपि 'सदाक्षिण्यः एव' प्रभुवत् समानुरागवान्। ('उपेत्य' उदयनसकाशं गत्वा)। 'अये पद्मावती' चक्षुषोरश्रुकलुषतया प्राक् अदृष्टां पद्मावतीं प्रेक्ष्य राजा ससम्भ्रममाह इति बोद्धव्यम्। ('अपवार्य्य' पद्मावती यथा न शृणुयात् तथा परावृत्य विदूषकं प्रति 'किम् इदम्' किं मत्वा पद्मावती मुखोदकम् आनयति ? ('कर्णे' काशकुसुमरेणुना साश्रुपातं भवतो मुखम् इति उक्ता प्रतारिता एव मया पद्मावती इति राज्ञः कर्णे कथयति) 'साधु' सत्यगोपनचातुर्य्येण प्रशंसार्हः भवान् इत्यर्थः। ('आचम्य' मुखं प्रक्षाल्य) 'आस्यताम्' उपविश्यताम्।

Notes.

वातनीतेन—वातेन नीतः—३तत्, तेन।

काशकुसुमरेणुना—हेतौ ३या। काशस्य कुसुमम्—६तत्, तस्य रेणुः—६तत्, तेन।

अक्षिनिपतितेन—Adj to काशकुसुमरेणुना। अक्ष्णोः निपतितः—७तत्, तेन।

साश्रुपातम्—Adj. to मुखम्। अश्रूणां पातः—६तत्. तेन सह वर्त्तमानम् —बहुव्रीहिः। In the mean-time the jester gains self-possession to explain thus the cause of tears.

सदाक्षिण्यः—दाक्षिण्येन सह वर्त्तमानः—बहुव्रीहिः। Padma. does not find fault with the jester for his transparent falsehood, but finds rather courtesy in him.

अपवार्य—अप – वृ + णिच् + ल्यप्। Turning aside to speak out a secret. अपवारित is a नाट्योक्ति and is thus defined in the साहित्यदर्पण—

……'तद् भवेदपवारितम्।
रहस्यन्तु यदन्यस्य परावृत्य प्रकाश्यते' ॥

एवम् इव—It is a technique of dramaturgy. 'कर्णे एवमिवेत्युक्त्वा शाप्यः पश्चात् प्रसङ्गतः'। The jester whispers into the ears of the king how he has explained the cause of tears.

साधु etc.—The king praises the jester for his ingenuity.

आस्यताम्—आस् + भावे लोट् ताम्। Nom.—भवत्या understood.

Page 103 Sloka 8.

Sans. Expl.—'भामिनी' प्रिये 'वाताविद्धेन' वायुचालितेन 'शरच्छशाङ्कगौरेण' शरत्कालचन्द्रवत् शुभ्रेण [अतश्चक्षुःपतितेनापि स्पष्टतोऽदृश्येन इत्यर्थः] 'काशपुष्पलवेन' काशकुसुमरेणुना 'इदं मम मुखम्' 'साश्रु पातम्' नयनाम्बु व्याप्तम्, वर्त्तते इति शेषः [इति दाक्षिण्यवशात् विदूषकवाक्यम् एव अनुवदति] ॥८॥

Notes

शरच्छशाङ्कगौरेण—Adj. to काशपुष्पलवेन। शरदः शशाङ्कः—६तत्, स इव गौरः—उपमान-तत्, तेन। The pollen being white is not clearly visible in the eye.

N. B. Vamana in his काव्यालङ्कार-सूत्रवृत्ति quotes this verse (without giving any reference) with the reading शरच्चन्द्रांशुगौरेण which is better in as much as much as it corresponds better to काशपुष्पलवेन ((अंशु and लव corresponding to each other).

वाताविद्धेन—आ—व्यध + क्त – कर्मणि = आविद्ध। वातेन आविद्धः—६तत्, तेन। व्यध—ताडने, दिवादिः।—विध्यति, विव्याध, व्यत्स्यति, अव्यात्सीत्।

भामिनि—सम्बोधन। A term of endearment, like चण्डी। 'सुन्दरी रमणी रामा कोपना सैव भामिनी—अमरः।

काशपुष्पलवेन—हेतौ ३या। काशस्य पुष्पम्—६तत्, तस्य लवः—६तत्, तेन। Rhetoric—The fig. of speech is व्याजोक्ति। Def.—'व्याजोक्तिर्गोपनं व्याजाद् उद्भिन्नस्यापि वस्तुनः'। This, too, is based on पदार्थहेतुकं काव्यलिङ्ग in काशपुष्पलवेन and समासगता उपमा in शरच्छशाङ्कगौरेण। Thus it is a case of सङ्कर (mixture).

Metre—अनुष्टुप्।

Ch of Voice.—सुखेन अनेन साश्रुपातेन [भूयते]

Page 104. Sloka 9.

Sans. Expl.—[अतः असत्यभाषणे हेतुमाह—] 'इयं' बालेति। 'इयं' पद्मावती 'बाला' अपरिणतवयस्का 'नवोदुवाहा' अचिरसम्पादित-विवाहमङ्गला [अतः] 'सत्यं' श्रुत्वा' यथार्थकारणम् आकर्ण्य, मम अश्रुपातस्य इति शेषः, 'व्यथां व्रजेत्' मनः-पीड़ां लभेत्। 'कामम्' सत्यम् एव 'इयं' 'धीरस्वभावा' धैर्यशीला [अतः सत्यश्रवणे अविचलिता भवेदपि, तथापि] 'स्त्रीस्वभावस्तु' स्त्रीजनसुलभा प्रकृतिः तु 'कातरः' धैर्यहीनः [अतः स्त्रीजनसुलभम् अधैर्यमपि अस्यां सम्भाव्यते इति सत्यश्रावणे आपत्तिर्विद्यत एव] ॥ ९ ॥

Notes.

नवोद्वाहा—नव उद्वाहः यस्याः सा—बहुव्रीहिः। This adj. indicates that she should be treated with nothing but tenderness.

कामम्—Adverb. 'अकामानुमतौ कामम्'—अमरः।

धीरस्वभावा—धीराः स्वभावः यस्याः सा—बहुव्रीहिः।

Rhetoric.—The fig of speech is काव्यलिङ्ग in the first line (the expression नवोद्वाहा supplying the हेतु of व्यथां व्रजेत्)।

Metre—अनुष्टुप्।

Ch. of Voice—अनया बालया नवोद्वाहया......व्यथा व्रज्येत। अनया धीरस्वभावया [भूयते] स्त्रीस्वभावेन कातरेण [भूयते]।

Pages 104—105.

Sans. Expl.—उचितम् इत्यादि। स्वल्पकालव्यापी क्रीड़ितयोर्नायकनायिकयोः मध्ये सामयिकी विच्छेदः आवश्यकः इति मत्वा आह—'उचितम्' युक्तम् 'तत्रभवतः मगधराजस्य' पूज्यस्य मगधनृपतेः दर्शकस्य 'अपराह्णकाले' मध्यदिवसाद् उत्तरस्मिन् समये 'भवन्तम् अग्रतः कृत्वा' त्वां पुरतः संस्थाप्य 'सुहृज्जनदर्शनम्' बन्धुजनैः सह

साचात्कारः [एतत्करणेन उदयनं प्रति दर्शकस्य समादरातिशयः वर्णितः]। 'सत्कारो हि नाम' पूजा एव च, केनापि विहितः समादर इत्यर्थः 'सत्कारेण' समादरेण समाहृतकर्त्तकेण इति शेषः 'प्रतीष्टः' स्वीकृतः 'प्रीतिम् उत्पादयति' सन्तोषं जनयति, सत्कारकर्त्तुरिति शेषः। [दर्शकौ भवन्तं पुरतः संस्थाप्य समाद्रियते, भवान् अपि यदि समादरपूर्व्वकं तत्सम्मानं स्वीकरोति, तदा दर्शकस्य प्रीतिर्भवेद् इत्यर्थः]। 'तत' तस्मात्, दर्शकस्य प्रीतिं जनयितुम् इत्यर्थः 'उत्तिष्ठतु तावद् भवान्' दर्शकसमीपं गच्छतु इत्यर्थः।......'वाढम्' तथास्तु। 'प्रथमः कल्पः' उदारः प्रस्तावः [इति दर्शकसमीपगमनं स्वीकरोति]।

Notes.

मगधराजस्य—कर्त्तरि ६ष्ठी ; Nom. of सुहृज्जनदर्शनम्। मगधानां राजा ६तत्, तस्य।

अपराह्णकाले—अपरम् अह्नः इति अपराह्णः—एकदेशि-तत् by the rule 'पूर्व्वापराधरोत्तरमेकदेशिनैकाधिकरणे'। अहन् is changed into अह्न by the rule 'अह्नोऽह्न एतेभ्यः'। The णत्व is by the rule 'अह्नः अदन्तात्'। अपराह्ण एव कालः—कर्म्मधारयः, तस्मिन्।

अग्रतः—अग्र+तस् for ७मी।

सुहृज्जनदर्शनम्—शोभनं हृदयम् अस्य इति सुहृत्—formed by the rule 'सुहृद्दुर्हृदौ मित्रामित्रयोः'। [In the ordinary sense, the form will be सुहृदय]। सुहृदः एव जनाः—कर्म्मधारयः, तेषां दर्शनम्—६तत्।

सत्कारेण—करणे ३या। सत्—कृ+घञ्—भावे।

प्रतीष्टः—Adj. to सत्कारः। प्रति—इष+क्त—कर्म्मणि। Nom.—जनेन understood.

कल्पः—Here कल्प means 'a proposal'. cf. 'उदारः कल्प :—Sak. V.

Rhetoric.—In उचितं तत्रभवतः etc., there is the dr. peculiarity called परिवर्त्तक (of the सात्त्वती वृत्ति)। Def.—'प्रारब्धादन्यकार्य्याणां करणं परिवर्त्तकः' and in सत्कारो हि नाम etc. there is the dramatic peculiarity called उदाहरण (of the गर्भसन्धि). Def.—'उदाहरणमुत्कर्षयुक्तं वचनमुच्यते—सा. द.

Page 105. Sloka 10.

Sans.Expl.—'लोके' भुवने 'विशालानां गुणानां वा' दयादाक्षिण्यादिश्रेष्ठगुणानां च 'निश्चयः' प्रत्यक्षम् एव 'सत्काराणाञ्च' समादराणां च 'कर्त्तारः' अनुष्ठातारः 'सुलभाः'

भूयिष्ठो लभ्याः, 'विज्ञातारः तु' परकृतसमादरस्य उपलब्धारः तु 'दुर्लभाः' विरलाः। ये हि स्वेच्छया दयादाक्षिण्यादिगुणान् प्रदर्शयन्ति प्रीतिपात्राणि च समाद्रियन्ते तादृशाः जनाः जगति बहव एव सन्ति, किन्तु परकृतसत्कारं लब्ध्वा सत्कर्त्तुः गुणान् ये प्रशंसन्ति तादृशा लोका जगति दुर्लभा एव इत्यर्थः ॥ १०॥

Notes

विशालानाम्—Adj. to गुणानाम्। वि+शालच् by the rule 'वेः शालच्छङ्कटचौ'।

गुणानाम्—(i) शेषे षष्ठी, if कर्त्तारः and विज्ञातारः are formed with the affix तृन्, and (ii) कर्म्मणि षष्ठी, if कर्त्तारः and विज्ञातारः are formed with the affix तृच्।

नित्यशः—Adverb. नित्य+शस्।

कर्त्तारः—कृ+तृन् or तृच्—कर्त्तरि।

सुलभाः—Adj. to कर्त्तारः। सु—लभ+खल्—कर्म्मणि।

विज्ञातारः—वि—ज्ञा तृन् or तृच्—कर्त्तरि।

दुर्लभाः—दुर्—लभ्+खल्—कर्म्मणि।

Rhetoric.—The fig. of speech is अप्रस्तुतप्रशंसा as from the अप्रस्तुत statement, viz. कर्त्तारः सुलभाः etc. the प्रस्तुत facts, viz. Magadharaja's treatment and Udayana's behaviour, are indicated Def.—'अप्रस्तुत-प्रशंसा सा, या सैव प्रस्तुताश्रया'। Also, सत्कार and गुण being mentiond to have the same धर्म्म or क्रिया (एकधर्म्माभिसम्बन्ध), viz. कर्त्तारः and विज्ञातारः, there is तुल्ययोगिता। Def.—'पदार्थानां प्रस्तुतानाम् अन्येषां वा यदा भवेत्। एकधर्म्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता'।

Metre—अनुष्टुप्

Ch. of Voice.—···कर्त्तृभिः सुलभैः, विज्ञातृभिः···दुर्लभैः [भूयते]।

End of Act IV.

Act V

Pages 107—109.

Sans. Expl.—'पद्मिनिका मधुकरिका च' पद्मावत्याः चेट्यौ ।.. 'किं क्रियताम्' मयेति शेषः ।...'शीर्षवेदनया' शिरःपीड़या 'दुःखिता' क्लिष्टा ।...'आर्याम् आवन्तिकाम्' मगधराजगृहे आवन्तिकेति नाम्ना वसन्तीं वासवदत्ताम् इत्यर्थः 'शब्दापय' आह्वय । 'शीर्षवेदनाम् एव निवेदय' 'ततः' पद्मावत्याः शीर्षवेदनावार्त्तया एव आवन्तिका स्वयम् एव आगमिष्यति इत्यर्थः ।...'मधुराभिः कथाभिः' मिष्टैः वचनैः...'विनोदयति' अपनोदयति । 'युज्यते' आवन्तिका मधुरवाक्यैः शीर्षवेदनामपनोदयितुं समर्था एव इत्यर्थः ।...'शयनीयं रचितं' शय्या आस्तीर्णा... । 'समुद्रगृहके' तन्नामके गृहविशेषे, जलसामीप्यात् शीतलत्वाच्च गृहस्यैतन्नाम इति बोद्धव्याम् ।...'गच्छ इदानीम्' आवन्तिकाह्वानार्थम् ।...'भर्त्रे' स्वामिने, उदनाय इत्यर्थः निवेदनार्थम्' पद्मावत्या शिरःपीड़ावार्त्ता-ज्ञापनार्थम्...'एवं भवतु' तथा कुरु इत्यर्थः ।

Notes.

शीर्षवेदनया—हेतौ ३या । शीर्षस्य वेदना—६तत्, तथा ।

शब्दापय—शब्द (नामधातु) णिच् with पुक्, लोट् हि ।

N. B.—शब्दं करोति इति शब्दायते । शब्द+क्यङ् (नामधातु); शब्दाय+णिच्=शब्दाययति । शब्दाय is intransitive because the object is in the root itself and not separately mentioned ; शब्दायि is transitive exactly like all other intransitive roots which become transitive with णिच् । The य and प in Nagri characters are often confused with each other ; cf. पारियात्र and पारिपात्र—one of the seven कुलपर्व्वतs. Hence शब्दापयति (for शब्दाययति) which in course of time has come to be almost a recognised form. To put the discussion in brief, शब्दापयति is a licensed use for शब्दाययति (on the analogy of दापयति, ज्ञापयति, &c.). The २या, too, in आवन्तिकाम् should be regarded as a licensed use for ३या ; because the प्रयोज्य of शब्दाययति does not become कर्म्म owing to the prohibition by the rule 'शब्दायते र्न' ।

कथाभिः—करणे ३या ।

शयनीयम्—Obj. of रचितम् । शेते अस्मिन् इति शयनीयम् (=शय्या), शी+अनीय—अधिकरणे ।

समुद्रगृहके—गृहम् एव गृहकम्, गृह+कन्–स्वार्थे or अल्पार्थे। समुद्रे गृहकम्—७तत्, तस्मिन्। समुद्रगृहक is a term meaning a cool pleasure-house situated near or in the midst of water. 'समुद्रगृहमित्याहुर्जलयन्त्र-निकेतनम्' इति हारावली। The word occurs also in Bhasa's प्रतिमा (Act II) and Kalidasa's मालविकाग्निमित्र (Act IV).

आस्तीर्णा—आ–स्तृ+क्त–कर्मणि। Conj. स्तृणाति, स्तृणीते; तस्तार, तस्तरे; अस्तारीत्, अस्तरिष्ट, अस्तरीष्ट, अस्तीर्ष्ट। स्तृ (स्वादि) with short ऋ will give आस्तृत (in क्त) for which see Notes— page 109.

भर्त्रे—निवेदनक्रियायोगे ४र्थी।

निवेदनार्थम्—निवेदनाय इदं यथा स्यात् तथा–नित्यसमासः।

Rhetoric.—in गच्छ इदानीम् etc, there is the dr. peculiarity called उल्लेख। Def.—'कार्यग्रहणमुल्लेखः'—सा. द।

Pages 110—112.

Sans—Expl.—'कुत्र इदानीम्' इत्यादिना पद्मिनिकायाः वसन्तकान्वेषणम् उच्यते।...'देवीवियोग-विधुर-हृदयस्य' देव्याः वासवदत्तायाः वियोगेन' विरहेण 'विधुर' दुःखित' 'हृदय' मनः यस्य तादृशस्य 'तत्रभवतः वत्सराजस्य' पूज्यस्य उदयनस्य पद्मावती-पाणिग्रहण-समीरितस्य' पद्मावत्याः पाणिग्रहणेन, तथा सह विवाहेण इत्यर्थः समीरितस्य वर्द्धितभोगलालसस्य 'अत्यन्तसुखावहे' प्रचुरसुखकरे 'मङ्गलोत्सवे' इत्यर्थः 'मदनाग्निदाहः' कामानल-ज्वाला 'अधिकतरं वर्द्धते' भृशं विजृम्भते।.. 'किम् इह वर्त्तते' कथम् अत्र आगच्छति, भवतीति शेषः [अतिसुखदं पद्मावतीसामीप्यं विहाय अन्यत्रागमनस्य हेतुं पृच्छति]...'सत्यं न जानामि' पद्मावती-शीर्षवेदना-वृत्तान्तम् इति शेषः।...'भर्त्रे निवेदय' वत्सराजाय कथय 'एनाम' शीर्षवेदनाम्।... 'शीर्षानुलेपनम्' शिरःपीड़ाप्रतीकारार्थम्, अनुलेपनस्य औषधम्, 'त्वरयामि' शीघ्रम्, आनेष्यामि।...तत्रभवते 'निवेदयिष्यामि' वत्सराजाय कथयिष्यामि, पद्मावतीशिरः-पीड़ावार्त्ताम्, इति शेषः।

Notes.

देवीवियोगविधुरहृदयस्य—देव्याः वियोगः—६तत्, तेन विधुरम्—३तत्, तादृशं हृदयं यस्य–बहुव्रीहिः, तस्य। विधुर means विकल (दुःखित)। 'विधुर' विकले विधुः'–विकाण्डशेषः। विगता धूः यस्मात् तत् विधुरम्–बहुव्रीहिः, समासान्त अ is by the rule 'ऋक्पूरब्धूःपथामानक्षे'।

वत्सराजस्य—शेषे ६ष्ठी, connected with मदनाग्निदाहः। वत्सानां राजा –६तत् तस्य।

पद्मावतीपाणिग्रहण-समीरितस्य–Adj. to वत्सराजस्य। पाणेः ग्रहणम्—

६तत् ; पद्मावत्याः पाणिग्रहणम्—६तत्, तेन समीरितः—३तत्, तस्य । तम्—ईर क्त—कर्मणि = समीरित ; fanned. [The construction would be easier if this word were in प्रथमा विभक्ति and taken as an adj. to मदनाग्निदाहः] ।

अत्यन्तसुखावहे—आवहति इति आवहः । आङ्–वह + अच्—कर्तरि । सुखस्य आवहः—६तत्, अत्यन्तं सुखावहः—सहसुपा, तस्मिन् ।

मङ्गलोत्सवे—अधिकरणे ७मी । मङ्गलः उत्सवः—कर्मधारयः, तस्मिन् ।

मदनाग्निदाहः—मदन एव अग्निः—कर्मधारयः, तस्य दाहः—६तत् ।

भर्त्रे—[निवेदय इति] क्रियायोगे ४र्थी ।

शीर्षानुलेपनम्—Obj. of त्वरयामि [as the verb here means 'to bring in haste']. शीर्षस्य अनुलेपनम्—६तत् ।

त्वरयामि—त्वर्+णिच्+लट् मि ।

प्रवेशकः—See notes on page 51 ante.

Remarks.—Though for some reason or other Padm*a*vat*i* did not come to the bed in the समुद्रगृह, yet no trick is so be suspected on the part of Padminik*a* or any one else in asking V*a*savadatt*a* or Udayana to see Padm*a*vat*i* in the समुद्रगृह ।

Page 113. Sloka 1.

Sans. Expl.—'कालक्रमेण' समयगत्या [कालापगमे शोकापगमः स्यात्, तेन] 'पुनरागतदारभारः' भूयः अपि गृहीतकलत्र-भारः, कृतोद्वाहोऽहम् इत्यर्थः 'श्लाघ्याम्' श्लाघार्हाम् सर्वगुण-महीयसीम इत्यर्थः 'लावाणके' तदाख्ये ग्रामे 'हुतवहेन' अग्निना 'हृताङ्गयष्टिं' विलुप्तदेहां दग्धाम् इत्यर्थः 'ताम्' 'अवन्तिनृपतेः' अवन्तिराजस्य प्रद्योतस्य 'सदृशीं तनूजां' गुणैः पितुरनुकारिणीं कन्यां वासवदत्तां 'हिमहतां पद्मिनीम् इव' तुषारपातेन विकृतां पद्मलताम् इव 'चिन्तयामि' स्मरामि । गतेऽपि बहुतिथे काले कृतेऽपि नवदारपरिग्रहे नाहमलमस्मि वासवदत्तां विस्मर्तुमिति भावः ॥ १ ॥

Notes

श्लाघ्याम्—Adj. to तनूजाम् । श्लाघ + ण्यत्—कर्मणि ।

अवन्तिनृपतेः—शेषे ६ष्ठी । अवन्तीनां नृपतिः—६तत्, तस्य ।

सदृशीम्—समाना इव पश्यति या ताम् इति समान — दृश + कञ् (कर्मकर्तरि') ; then ङीप् in fem.

तनूजाम्—Obj. of चिन्तयामि । तनू—जन्+ड—कर्तरि । तनु is spelt with either short उ or long ऊ । 'स्त्रियां मूर्तिः तनुस्तनूः'—इत्यमरः ।

कालक्रमेण – प्रकृत्यादित्वात् ३या । कालस्य क्रमः—६तत्, तेन ।

पुनरागतदारभारः—Adj. to अहम् understood. पुनः आगतः—सह सुपा ; दाराणां भारः—६तत्, पुनरागतः दारभारः यस्य सः—बहुव्रीहिः ।

हुतवहेन—Nom. of हताङ्गयष्टिम् । वहति इति वहः, वह + अच्—कर्त्तरि (पचाद्यच्) । हुतस्य वहः—६तत्, तेन ।

हताङ्गयष्टिम्—Adj. to तनूजाम् । अङ्गं यष्टिरिव इति अङ्गयष्टिः —उपमित-तत्, हता अङ्गयष्टिः यस्याः – बहुव्रीहिः, ताम् ।

हिमहताम्—Adj. to पद्मिनीम् । हिमेन हता – ३तत्, ताम् ।

पद्मिनीम् – पद्म + इनि—अस्त्यर्थे + ङीप्, ताम् । A woman of the first of the four classes of women is also called a पद्मिनी नारी । She has been thus defined in the रतिमञ्जरी—

'भवति विमलनेत्रा नासिका क्षुद्ररन्ध्रा
अविरलकुचयुग्मा चारुकेशी कृशाङ्गी ।
मृदुवचनसुशीला गीतवाद्यानुरक्ता
सकलतनुसुवेशा पद्मिनी पद्मगन्धा ॥'

Vasavadatta probably belonged to this class of नारी ।

Rhetoric.—उपमा in the last line.

Metre.—वसन्ततिलक । See Act I, Sl. 4.

Ch. of Voice—···पुनरागतदारभारेण [मया] श्लाघ्या हताङ्गयष्टिः सा सदृशी तनूजा हिमहता पद्मिनी चिन्त्यते ।

Page 114.

Sans. Expl.—'त्वरताम्' त्वरा क्रियताम् 'किमर्थम्' कस्मै कर्म्मणे त्वरा कर्त्तव्या इति पृच्छति । 'पद्मिनिकया 'कथितम्' अतः शिरोवेदनावार्त्ता न व मिथ्या इति भावः । 'भोः कष्टम्' अहो दारुणं मे आपतितम् !

Remarks—The jester asks the king to be in haste but does not first indicate the matter. This is in keeping with his apparently stupid character.

Page 115 Sloka 2.

Sans. Expl.—'रूपश्रिया' देहसौन्दर्य्येण 'समुदितां' सम्पूर्णां' गुणतः युक्तां च' तथा च गुणैः समन्वितां 'प्रियां' पद्मावतीं 'लब्ध्वा' पत्नीरूपेण प्राप्य, पूर्व्वाभिघातसरुजः अपि' पूर्व्वेण प्राक् लब्धेन अभिघातेन वासवदत्ताविनाशरूपेण अर्थेन सरुजः पीड़ा-

युक्तस्य अपि 'मम' 'अद्य तु' पद्मावतीलाभात् परम् इत्यर्थ: शोक:' वासवदत्ताविरहकृतः शः 'मन्द इव' लघुतर इव, अभूदिति शेषः । 'अनुभूतदुःखः' प्राप्तशोकः, 'अहम्'' 'पद्मावतीम् अपि', 'तथा एव' वासवदत्ता यथा सहसा विनाशं गता तद्वत् एव पद्मावती अपि वा म्रियते [इति] 'समर्थयामि' सम्भावयामि, शङ्के इत्यर्थः । [प्राक् लब्धशोकः अहम् पद्मावत्या शीर्षवेदनावार्त्तयैव शङ्काकुलो भवामि इत्यर्थः] ॥ २ ॥

Notes

रूपश्रिया – कारणे ३या । रूपस्य श्रीः—६तत्, ३या ।

समुदिताम्—Adj. to प्रियाम् । सम् – उत् + इण् + क्त—कर्त्तरि ।

गुणतः—अनुक्तकर्त्ता of युक्ताम् । गुण + तस् for तृतीया ।

मन्दः – Here means अल्प ।—'मूढाल्पापटुनिर्भाग्या मन्दाः स्युः – अमरः ।

लब्ध्वा—क्त्वा has been used even in the absence of समानकर्त्तृकत्व as in श्रुत्वा श्रुत्वा याति दुःखं नवत्वम् in Sl. 7, Act IV.

पूर्व्वाभिघातसरुजः—Adj. of मम । पूर्व्वः अभिघातः—कर्म्मधारयः ; रुजा सह वर्त्तमानः सरुजः ; पूर्व्वाभिघातेन सरुजः—३तत्, तस्य ।

अनुभूतदुःखः—Adj. to अहम् understood. अनुभूतं दुःखं येन सः – बहुव्रीहिः ।

समर्थयामि—More commonly आत्मनेपदी in this sense. समर्थयति (परस्मैपदी) means 'confirms.'

Rhetoric—If पूर्व्वाभिघातसरुजः is taken as an adj. of मम, there is the defect of style called समाप्तपुनरात्तता as the sense, which is already complete in the first half of the stanza, is resumed in the third foot. To avoid this, पूर्व्वाभिघातसरुजः may be taken as an adj. to अनुभूतदुःखः [अहम्] – रुजया सह वर्त्तमानः सरुजः—बहुव्रीहिः । The fig. of speech is पदार्थहेतुकं काव्यलिङ्गम् ।

Metre.— वसन्ततिलक । Def.— 'ज्ञेयं वसन्ततिलकं तभजा जगौ गः' ।

Ch. of Voice.—...—शोकेन मन्देन...[अभावि] । अनुभूतदुःखेन [मया] पद्मावती . समर्थ्यते ।

Pages 115—117.

Sans Expl.—'अथ' प्रश्ने 'कस्मिन् प्रदेशे' कुत्र [यास्यामि इत्याशयः]... ...'मार्गम् आदेशय' पन्थानं प्रदर्शय...'पूर्व्वं प्रविश' आत्मरक्षावशात् स्वयं प्रवेष्टुम् अनुत्सहमानः विदूषकं प्राक् प्रवेशयति इति बोद्धव्यम् ।...'अविहा' त्राससूचकम् अव्ययम् । 'तिष्ठतु' बहिरिति शेषः, न प्रविशतु भवान् इत्यर्थः ।..."दीपप्रभावसूचितरूपः"

प्रदीपप्रभया दर्शिताकारः 'वसुधातले' भूतले, समुद्रगृहकुट्टिमे इत्यर्थः, 'परिवर्त्तमानः' विचेष्टमानः अयं 'काकोदरः' सर्पः पुरस्तात् विद्यते ।...'सखितम् ईषद्धास्येन सह [तोरणमालायां विदूषकस्य सर्पभ्रमात् राज्ञः सस्मितत्वम्]। 'अहो' विस्मये 'सर्पव्यक्तिः' सर्प इति धारणा वैधेयस्य मूर्खस्य विदूषकस्य । [एतेन एतद् बोद्धव्यम्—दीपप्रभा अतीव क्षीणा एव आसीत । अतः शय्यातलस्थस्य राज्ञः वासवदत्ताकृतमपगमनम् असमञ्जसं भवेद् इति किमत्र चित्रम् ?]

Notes.

अथ—Here used in the sense of प्रश्न । 'मङ्गलानन्तरारम्भ प्रश्न-कार्त्स्न्येष्वथो अथ'—अमरः ।

आदेशय—आङ्—दिश + णिच् + लोट्, हि ।

पूर्व्वम्—Adverb, modifying प्रविश । Through misgivings the king sends the jester first.

दीपप्रभावसूचितरूपः—(i) Adj. to काकोदरः । दीपस्य प्रभा—६तत्, तथा अवसूचितम्—३तत्, तादृशं रूपं यस्य सः—बहुब्रीहिः । Or. (ii) दीपस्य प्रभावः, तेन सूचितं रूपं यस्य सः । In (i), अव is redundant ; in (ii). प्रभाव is an unusual word for प्रभा । The actual reading seems to be दीपप्रभासूचितरूपः which occurs in one of the Mss. as noted by Ganapati.

वसुधातले—वसूनि धत्ते इति वसुधा, वसु + धा + क । वसुधायाः तलम्—६तत्, तस्मिन् ।

परिवर्त्तमानः—परि – वृत + शानच् ।

काकोदरः—A serpent. 'कुण्डली गूढपाच्चक्षुःश्रवाः काकोदरः फणी'—अमरः ।

सर्पव्यक्तिः—वि – अञ्च + क्तिन्—भावे = व्यक्तिः meaning प्रकाशः । सर्पः इति व्यक्तिः—कर्म्मधारयः ।

Remarks.—The cause of the illusion of a snake in a garland is the dimness of light inside the room. So, there is nothing unnatural in Vasavadatta's failing to recognise the king lying down on the bed.

Page 117. Sloka 3.

Sans Expl.—'मूर्ख' रे बालिश, 'त्वं हि' 'क्षितौ भ्रष्टां' भूयते पतितां 'ऋज्वायतां' सरलां दीर्घां च 'मूर्खतोरण-लोलमालाम्' सम्मुखतोरणे [पूर्व्वं लम्बमानां मालाम् 'सर्पाम् अवगच्छसि' भुजगम् मन्यसे, 'या' तोरणमाला 'निशि' रात्रौ 'मन्दानिलेन

घोरसमीरणेन 'परिवर्त्तमाना' विचेष्टमाना सती 'किञ्चित्' ईषत् 'भुजगस्य विचेष्टितानि' सर्पस्य गमनादिकार्य्याणि 'करोति' अनुतिष्ठति। [मूर्खत्वात् तोरणमालायां ते सर्पभ्रान्तिः इति भावः] ॥ ३ ॥

Notes

ऋज्वायताम्—ऋजुश्च आयता च इति ऋज्वायता—कर्म्मधारयः, ताम्।

मुखतोरण—लोलमालाम्—मुखस्य (= सम्मुखभागस्य) तोरणम्—६तत्, तत्र लोला—७तत्, तादृशी माला—कर्म्मधारयः, ताम्। 'तोरणोऽस्त्री वहिर्द्वारम्'—अमरः।

भ्रष्टाम्—Adj. to—मालाम्। भ्रंश + क्त—कर्त्तरि।

मन्दानिलेन—हेतौ ३या। मन्दः अनिलः—कर्म्मधारयः, तेन।

निशि—अधिकरणे ७मी। The base is निशा (fem.) and is optionally declined with the form निश् in all except १मा विभक्ति—as well as in २या—१ वचन and २ वचन।

परिवर्त्तमाना—Adj to या [माला]। परि—वृत्+शानच्।

किञ्चित्—Adverb.

विचेष्टितानि—Obj. of करोति। वि—चेष्ट+क्त—भावे।

Rhetoric.—The fig. of speech is निदर्शना। Def.—'अभवन् वस्तु-सम्बन्ध उपमा-परिकल्पकः'।

Metre.—वसन्ततिलक। See sl. 2.

Ch of Voice.—...यया......भ्रष्टा ऋज्वायता मुखतोरणलोलामाला सर्पः अवगम्यते यया...परिवर्त्तमानया...विचेष्टितानि क्रियन्ते।

Pages 118—119.

Sans Expl.—('निरूप्य' निरीक्ष्य तोरणमालाम् इति शेषः) 'सुष्ठु' यथार्थम् ...'इह आगत्य निर्गता भवेत्' अत्र प्राक् आगतवती पश्चात् इतो वहिर्गता।... 'अनागतया' गृहमध्ये अप्रविष्टया......'ज्ञेयम् [अज्ञशेनैव ज्ञायते यत् प्रद्मावती इह नागता इत्यर्थः]।

Notes

सुष्ठु—Adverb. अव्यय।

ज्ञेयम्—ज्ञा+यत्—कर्म्मणि। Nom.—मया understood.

Rhetoric.—In अनागतया भवितव्यम् etc. there is the dr. peculiarity called अनुमान, the sign (लिङ्ग) of which has been mentioned in the sloka शय्या नावनता etc. 'लिङ्गाद्दृष्टोऽनुमानता'—सा. द.।

Page 119. Sloka 4.

Sans. Expl.—[पद्मावत्यास्तत्र अनंगमनस्य प्रमाणं दर्शयति—शय्या नेत्यादिना] 'शय्या' पद्मावत्यै तत्र रचितं शयनीयं 'न अवनता' न अवगाढ़ा], 'तथा आस्तृतसमा शयनात् पूर्व्वं यथा 'आस्तृता' आस्तरणोपेता 'समा' अविषमा च भवति तथैव विद्यते 'न व्याकुलप्रच्छदा' [गात्रसम्पर्काभावात्] अकुञ्चितावारणपटा। 'अमलं' केशतैलादीनां मालिन्यशून्यं शिरोपधानम्' हि मस्तकस्य उपबर्हः एव 'शीर्षाभिघातौषधैः' शिरः-पीड़ाप्रशमार्थैः उपलेपनैः 'न क्लिष्टम्' न मलिनीकृतम्। 'रोगे' व्याधिकृशसमये 'दृष्टिविलोभनं' जनयितुं' अत्र रञ्जनं कर्त्तुं [तथा पीड़ायाः किञ्चिदुपशमो भवति इति बोद्धव्यम्] 'काचित् शोभा न कृता' नयनरञ्जकं किमपि वस्तु न रचितम्। 'प्राणी' कोऽपि जीवः 'रुजा' रोगेण हेतुना 'शयनं प्राप्य' शय्याश्रयं कृत्वा 'न पुनः' शीघ्रम्' अचिरात् 'स्वयम्' आत्मना, स्वेच्छया इत्यर्थः 'मुञ्चति' त्यजति, शय्यामिति शेषः [रोगाभिभूतः जनः शय्याम् आश्रित्य तत्रैव सुचिरं शेते इत्यर्थः] ॥ ४ ॥

Notes.

आस्तृतसमा—Adj. to शय्या। आस्तृता चासौ समा चेति—कर्म्मधारयः। Some take तथास्तृता as compounded. तथास्तृता चासौ समा चेति (तथा meaning यथापूर्वम्)। The root is स्तृ (स्वादि) with short ऋ। Conj—स्तृणोति, स्तृणुते; अस्तार्षीत्, अस्तरिष्ट अस्तृत। स्तॄ (क्र्यादि) with long ॠ will give आस्तीर्ण in क्त। See Note—spage 103 ante.

व्याकुलप्रच्छदा—व्याकुलः प्रच्छदः यस्याः सा—बहुव्रीहिः। प्रच्छाद्यते अनेन इति प्रच्छदः; प्र–छद+ णिच्+घ—करणे। छादि becames छदि by the rule 'छादेर्घे अ-द्व्युपसर्गस्य'।

शिरोपधानम्—शिरस्य उपधानम्—६तत्। To mean 'head' the word is शिरस्। In some ancient writings it is sometime found as अकारान्त। When अकारान्त, the word is also used in masc. in which form it may also mean 'a bed'. Thus—शिरस् (neuter) or शिर (neuter or rarely masc.)=head. शिर (masc,)= bed. उप–धा+ल्युट्—अधिकरणे=उपधानम्; a pillow; 'उपधानन्तूपबर्हः' —अमरः।

शीर्षाभिधातौषधः—करणे ३या। शीर्षस्य अभिघातः—६तत्, तस्य औषधानि—६तत्, तैः।

दृष्टिविलोभनम्—वि–लुभ+णिच्–ल्युट्—भावे=विलोभनम्। दृष्टेः विलोभनम् =६तत्।

रुजा—हेतौ ३या। Decl,—रुक्, रुजौ, रुजः; etc. (fem.).

Rhetoric.—The fig. of speech is स्वभावोक्ति।

Metre.—शार्दूल-विक्रीड़ित। 'सूर्य्याश्वैर्यदि मः सजौ सततगाः शार्दूल-विक्रीड़ितम्।'

Ch of Voice.—शय्यया...अवनतया......आस्तृतसमया......व्याकुलप्रच्छदया [भूयते], अमलीन शिरोपधानेन...क्लिष्टेन [भूयते] ......कयाचित् शोभया...कृतया [भूयते], प्राणिना...शयनं...मुच्यते।

Pages 120—121.

Sans. Expl.—[पद्मावती यदि नागता ततः अचिरात् आगमिष्यति इत्याशया आह—तेन छौति...'मुहूर्तम् उपविश्य' चणमात्रोनो भूत्वा 'तत्रभवतीं प्रतिपालयतु' तदागमनप्रतीचः तिष्ठतु।......'निद्रा मां बाधते' निद्रा माम् अभिभवति......'हों' इति करोतु' हों इति कथाश्रवणे अवधानसूचकं शब्दं करोतु...'अधिक-रमणीयानि' अत्यं मनोरमाणि 'उदकस्नानानि' जलावगाहतीर्थानि...। 'कथम् उज्जयिनी नाम' यां विस्मर्त्तुकामः कथाश्रवणम् अभिनन्दामि तस्याः स्मृतिम् उद्दीपयन्ती उज्जयिनीकथा सा त्वया कथ्यताम् इत्यभिप्रायः।...'अनभिप्रेता' अनभीष्टा...। 'न खलु न अभिप्रेता उज्जयिनीकथा मम अभीष्टा एव, [तथापि प्रियास्मृति-समुद्दीपनात् क्लेशदायिनी इत्याशयः]।

तेन—हेतौ ३या।

मुहूर्त्तकम्—अत्यन्तसंयोगे (i. e. व्याप्तौ) २या। मुहूर्त्त + कन्—स्वार्थे।

बाधते—'बाध' पीड़ने। Conj.—बाधते, बबाधे, अबाधिष्ट।

हों—अव्यय। A particle uttered to indicate one's attention to a story.

अधिकरमणीयानि—रम + णिच् + अनीय—कर्त्तरि बाहुलकात्। अधिकं रमणीयानि...सहसुपा।

उदकस्नानानि—स्नान्ति अत्र इति स्ना + ल्युट्—अधिकरणे; a bathing ghat. उदके स्नानानि—७तत्।

अभिप्रेता—अभि – प्र – इण + क्त—कर्म्मणि।

Pages 121. Sloka 5.

Sans. Expl.—'अवन्त्याः' अवन्ति-कीर्त्तनेन 'अधिपतेः सुतायाः' अवन्तिराजस्य कन्यायाः वासवदत्तायाः 'प्रस्थानकाले' मया सह आगमनसमये [पित्रादिबान्धवजनान् विहाय यदा मत्प्रणयाकृष्टहृदया वासवदत्ता उज्जयिन्याः मया सह कौशाम्बीम्

आगतवती तस्मिन् समये इत्यर्थः] स्वजनं' पित्रादिकं 'स्मरन्त्याः' आध्यायन्त्याः, 'स्नेहात्' बान्धवेषु अनुरागात् 'नयनान्तलग्नं'' चक्षुषोः प्रान्तयोः स्थितं 'प्रहत'' विगलितम् 'बाष्पम्' अश्रु 'मम एव उरसि' ममैव वक्षःस्थले [स्वजनत्याग-दुःखविनोदार्थं माम् आश्लिष्य इत्यर्थः] 'पातयन्त्याः' मुञ्चन्त्याः [अद्य] 'स्मरामि' [अवन्तिनृपात्मजायाः स्मरणात् मत्प्रिया वासवदत्ता एव ताभिस्ताभिरवस्थाभिर्मत्समक्षं तौ उदेति इत्यर्थः] ॥ ६ ॥

Notes.

अवन्त्याः—हेतौ ५या । Here अवन्ति has been used in the sense of 'the capital' of Avanti (i. e. the city of Ujjayinī) and not the country ; hence, singular. While meaning the city, अवन्ति is fem. and is spelt either with short इ or long ई. While meaning the country, the word is masc. (plural) and is spelt with short इ only.

अवन्त्याधिपतेः—अवन्तीनाम् अधिपतेः would give अवन्त्याधिपतेः । So, this may be a slip-shod use by the poet ; cf. 'विनयादपेतपुरुषः' (Act I. 4.) &c. Some propcse to take the two words separately अवन्त्याः (हेतुना) अधिपतिः, तस्य । We may also take अवन्त्याः as the हेतु of स्मरामि ।

सुतायाः—कर्मणि शेषे ६ष्ठी by the rule 'अधिगर्थदयेशां कर्मणि' ।

प्रस्थानकाले—प्रस्थानस्य कालः—६तत्, तस्मिन् ; viz. when Udayana eloped with Vāsavadattā.

स्वजनम्—Obj. of स्मरन्त्याः । स्वः जनः—कर्मधारयः तम् । Singular is in the sense of the plural by the rule 'जात्याख्यायाम् एकस्मिन् बहुवचनम् अन्यतरस्याम्' ।

स्मरन्त्याः—Adj. to सुतायाः । स्मृ + शतृ स्त्री ६'१ ।

नयनान्तलग्नम्—Adj. to बाष्पम् । नयनयोः अन्तौ—६तत्, तत्र लग्नः—७तत्, तम् ।

स्नेहात्—हेतौ ५मी ।

पातयन्त्याः—Adj. to सुतायाः । पत + णिच् + शतृ । Obj.—बाष्पम् ।

Rhetoric.—The fig. of speech is स्मरण । The def. is—'सदृशानुभवाद् वस्तुस्मृतिः स्मरणमुच्यते' ।

Metre.—उपजाति i. e. a mixture of इन्द्रवज्रा and उपेन्द्रवज्रा

Ch. of Voice.—...मया स्मर्यते ।

Pages 122. Sloka 6.

Sans. Expl.—'उपदेशेषु' वीणावादनशिक्षाप्रदानकालेषु 'माम् ईक्षमाणया' मां प्रति दृष्टिं पातयन्त्या, मयि अनुरागातिशयात् इति बोद्धव्यम् 'यया' वासवदत्तया कर्णा 'स्रस्तकोणेन हस्तेन' 'स्रस्तः' विश्लिष्टः 'कोणः' सारिकापरनामा वीणावादनसाधन-विशेषः यस्मात्, तेन करेण करणेन 'बहुशः अपि' असकृत् अपि 'आकाशवादितं कृतम्' शून्ये वीणावादनचेष्टानुकरणं विहितम् अभूत् [तस्याः स्मरामि इति पूर्व्वश्लोकेन अन्वयः] ॥ ६ ॥

Notes

बहुशः—Adverb. बहु + शस् by the rule 'बह्वल्पार्थात् शस् कारकात् अन्यतरस्याम्' ।

उपदेशेषु—अधिकरणे ७मी। उप – दिश + घञ् – भावे = उपदेशः । Udayana taught Vasav. to play on the lute.

ईक्षमाणया – Adj to यया । ईक्ष + शानच् —कर्त्तरि ।

हस्तेन—करणे ३या ।

आकाशवादितम्—Obj. of कृतम् । वद + णिच् + क्त—भावे = वादितम् ; playing on a musical instrument. आकाशे वादितम्—७तत् ।

Metre—अनुष्टुप् ।

Ch. of Voice.—ईक्षमाणा या...आकाशवादितं कृतवती ।

Pages 123—125.

Sans. Expl.—...'अन्यां कथयिष्यामि' अन्यकथां वक्ष्यामि...'नगरं ब्रह्मदत्तं नाम...राजा काम्पिल्यो नाम' नगरस्य राज्ञश्च नाम्नोः परिवर्त्तनेन विदूषकस्य मूर्खत्वद्योतनात् हास्यकरत्वम् प्रकटितम् । 'किम् इति' अनवधानतावशात् मौर्ख्याद्वा उक्तम् इति परीक्षितुं राज्ञः प्रश्नः ।...'अभिधीयताम्' कथ्यताम् ।...'मुहूर्त्तकं प्रतिपाल-यतु भवान्' क्षणम् अपेक्षतां भवान्,......'ओष्ठगतं' नगरस्य राज्ञश्च नामाख्याने भ्रमो मा भूदिति मुखस्थं करिष्यामि ।......'अपि सुप्तः भवान्' निद्रितः भवान् इति प्रश्नः । [वयस्यो यावत् बहुशः पठति राजा ब्रह्मदत्तः इत्यादिकं, तावत् उदयनो निद्रितो बभूव इति बोद्धव्यम्] । 'अतिशीतला' शैत्यबहुला 'इयं वेला' एष समयः । 'आत्मनः स्वस्य मे 'प्रावारकं' गात्राच्छादनं 'गृहीत्वा आगमिष्यामि' [इत्थम् एकाकिनं राजानं विहाय गते वसन्तके वासवदत्तायाः वक्ष्यमाणा भ्रान्तिः सङ्गच्छते एव इति ज्ञातव्यम्]...

'इद' खलु' अतितीव्रम् एव 'भर्तृदारिका' पद्मावती 'शीर्षवेदनया दुःखिता' शिरः-पीड़या बाधिता ।...'समुद्रगृहके' इत्यादि पूर्वश्रुतं पद्मिनिका-वाक्यमेव मधुकरिका निवेदयति ।...'अग्रतः याहि' पन्थानं दर्शय, अहं त्वामनुसरामि इत्यर्थः । ('उभे' मधुकरिका वासवदत्ता च 'परिक्रामतः' गच्छतः, समुद्रगृहं प्रति इति शेषः) ।

Notes

नगरं ब्रह्मदत्तम् etc.—The jester reveals his own ignorance by the misnomer in his narration.

किम् इति etc.—The king intends to know whether this was a mere slip of tongue or a deep-rooted error.

काम्पिल्य—Kampilya was the capital of the पञ्चाल country which is situated around modern Kanoj near Farakkabad.

सुप्तः—स्वप + क्त—कर्त्तरि । The king is overtaken by sleep while the jester is engaged in committing the names to memory.

प्रावारकम्—प्र – वृ + घञ्—करणे इति प्रावारः, a wrapper. घञ् is added by the rule 'वृणोते राच्छादने' । प्र becomes प्रा by the rule 'उपसर्गस्य घञि अमनुष्ये बहुलम्' । प्रावार + कन्—स्वार्थे । The absence of the jester helps the occurrence of the incidents in the next scene in the समुद्रगृह ।

चेटी—This maid is मधुकरिका, previously sent by पद्मिनिका to call in वासवदत्ता (See Text page 108.)

Pages 126—127.

Sans. Expl.—...'शीर्षानुलेपनं त्वरयामि' शिरःपीड़ाप्रतीकारार्थम् अनुलेपनं सत्वरम् आनयामि ।...'अकरुणाः खलु' निष्ठुराः एव 'ईश्वराः' देवाः 'मे' मां प्रति । 'विरहपर्युत्सुकस्य' पत्नीविच्छेदेन सर्वथा पीड़ितस्य...'विश्रमस्थानभूता' शान्तिस्थलभूता 'अस्वस्था जाता' रोगेण अभिभूता इत्यर्थः । 'तावत् प्रविशामि' समुद्रगृहमध्यं गच्छामि । 'परिजनस्य प्रमादः' चेट्यादीनाम् अनवधानता [कुत इत्याह] 'अस्वस्थाम्' असुस्थदेहां ...'केवलदीपसहायां कृत्वा' दीपमात्रेणैव गृहे रक्षित्वा इत्यर्थः 'परित्यजति' न तु अत्र स्थित्वा शुश्रूषते इति भावः । 'इयं पद्मावती अवसुप्ता' अत्र शय्यायां निद्रिता पद्मावती तिष्ठति [दीपप्रभायाः अस्पष्टत्वात्, पद्मावत्यर्थमेव तत्र शय्या कृता इति दूरप्रत्ययवशात् तथा एकाकिन उदयनस्य तत्रागमनस्य असम्भावितत्वाच्च पद्मावती एव

तत्र सुप्ता इति वासवदत्ता मन्यते] 'यावत् उपविशामि' गृहमध्ये क्वचिदिति शेषः। 'अथवा' पक्षान्तरे 'अन्यासनपरिग्रहेण' पद्मावत्यधिष्ठितात् अन्यस्मिन् आसने उपवेशनेन 'अल्प इव' अनधिक इव 'स्नेहः' [पद्मावत्यां मम] आदरः 'प्रतिभाति' [भिन्नासन-ग्रहणेन पद्मावत्यां मे महानपि स्नेहः अल्पतर इव प्रकाशते इत्यर्थः] ।...'अस्यां शय्यायां' पद्मावत्या अधिशयितायाम् इत्यर्थः। 'किं नु खलु' सहर्षप्रश्ने 'एतया सह' पद्मावत्या सह 'उपविशन्त्याः' एकासने तिष्ठन्त्याः 'अद्य' 'प्रह्लादितम् इव' आनन्दरसाप्लुतम् इव 'मे हृदयम्' मम अन्तःकरणम् [अतिप्रेमास्पदस्य राज्ञः स्पर्शात् अबोधपूर्व्वेयम् अनुभूतिः]। 'दिष्ट्या' भाग्येन 'अविच्छिन्नसुखनिःश्वासा' न विच्छिन्ना अवकाशव्यवहिताः सुखाः उद्वेगरहिताः निःश्वासाः यस्याः तादृशी। 'निवृत्तरोगया' पीड़ामुक्तया...'एकदेश-संविभागतया शयनीयस्य' शय्यायाः एकदेशः एकांशः संविभागः आत्मशयनेन कल्पितः भागः यस्य तत्तया, प्रियजनाय शय्यायाः एकांशं रचित्वा स्वयम् च एकांशे स्थित्वा इत्यर्थः 'सूचयति' प्रकाशयति पद्मावतीति शेषः 'माम् आलिङ्ग' इति मां परिष्वजस्व इति [आलिङ्गनं याचते इव इत्यर्थः] ।...

Notes

त्वरयामि—त्वर + णिच् (causative) + लट् मि। 'I fetch quickly.' प्रयोज्य-कर्म—शीर्षानुलेपनम्। शीर्षानुलेपनं त्वरते ; अहं शीर्षानुलेपनं त्वरयामि For a similar use, cf. 'दूतास्त्वरयन्ति माम्'—Ramayana.

मे—(विवक्षया) शेषे षष्ठी।

विरहपर्य्युत्सुकस्य—विरहेण पर्य्युत्सुकः—३तत्, तस्य।

विश्रमस्थानभूता—विश्रमस्य स्थानम्—६तत्, तत् भूता—सहसुपा। वि—श्रम् घञ् (भावे) = विश्रमः। वृद्धि is barred by the rule 'नोदात्तोपदेशस्य मान्तस्य अनाचमेः'। However, विश्राम also is allowed ; cf. 'विश्रामो हृदयस्य यत्'—Bhavabhuti. The जैनेन्द्र-व्याकरण has the following rule—'विश्रामो वा'।

अस्वस्था—स्वस्मिन् तिष्ठति या सा स्वस्था। स्व—स्था + क—कर्त्तरि, न स्वस्था—नञ् तत्।

प्रमादः—प्र - मद + घञ्। 'प्रमादोऽनवधानता'—अमरः।

दीपसहायाम्—दीपः सहायः यस्याः—बहुव्रीहिः, ताम्।

अवसुप्ता—अव - स्वप + क्त—कर्त्तरि।

अन्यासनपरिग्रहेण—इती ३या। अन्यत् आसनम्—कर्म्मधारय, तस्य परिग्रहः—६तत्, तेन। परिग्रह is here used in the sense of आदान i. e. ग्रहण। 'पत्नी-परिजनादान-मूल-शापाः परिग्रहाः'—अमरः।

किं नु खलु &c.—V*a*savadatt*a* was peculiarly gladdened by the touch of Udayana (whose presence she did not know) owing to the mysterious working of the mind partly based on her past experience.

उपविशन्त्या:—Adj. to मे। उप—विश—शतृ + ङीप्।

प्रह्लादितम्—प्र – ह्लाद + क्त—कर्त्तरि। Adj. to हृदयम्।

दिष्ट्या—Luckily, happily. Adverb. अव्यय।

अविच्छिन्नसुखनि:श्वासा—Adj. to पद्मावती understood। वि – छिद् + क्त – कर्मणि = विच्छिन्न ; interrupted. न विच्छिन्ना—नञ्तत्, अविच्छिन्ना: सुखा: नि:श्वासा यस्या: सा—बहुव्रीहि:।

निवृत्तरोगया—Adj. to पद्मावत्या understood. निवृत्त: रोग: यस्या:—बहुव्रीहि:, तया।

एकदेशसंविभागतया—हेतौ ३या। एक: देश:—कर्मधारय:, एकदेश: संविभाग: यस्य तत् एकदेशसंविभागम् (शयनीयम्)—बहुव्रीहि:, तस्य भाव: इति तल्प्रत्यय: ; तया।

सूचयति—The Nom. is पद्मावती understood.

Remarks—Madhukarik*a* had gone away to fetch the ointment for Padm*a*vat*i*. So, there was none to supply any information to V*a*savadatt*a*. As the light was dim [See Text page **117**], V*a*savadatt*a*, fully convinced of the presence of Padm*a*vati in that room, had not the slightest apprehension that there might by any other person on the bed. Moreover, as the weather was chilly ['अतिशीतला खलु वेला'—page **124**], the king probably had his body well coverd. All these contributed to V*a*savadatt*a*'s mistake.

Rhetoric.—Here we see the नायक and the नायिका united together for the time being—the object of the plot is, as if fulfilled, after which there is to come an obstruction to the achievement of the final result. This is called the गर्भसन्धि of the drama. Def.—

'फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन।
गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहु: ॥" सा. द.

Pages 128—129.

Sans. Expl.—('स्वप्नायते' स्वप्नवान् भूत्वा वदति)...'हम् आर्यपुत्रः' कण्ठस्वरेण राजानं ज्ञात्वा वासवदत्ता आह इति बोद्धव्यम्...'दृष्टा अस्मि' आर्यपुत्रेण इति शेषः... 'प्रतिज्ञाभारः' वत्सराजस्य राज्योद्धरणरूपः सङ्कल्प इत्यर्थः [अस्य च सिद्धिः वासवदत्तायाः प्रच्छन्नवर्त्तनेन एव लभ्या इति स्मर्त्तव्यम्] 'मम दर्शनेन' वत्सराजकर्त्तृकेण इति शेषः 'निष्फलः संवृत्तः' व्यर्थः जातः।...'दिष्ट्या स्वप्नायते' इति सुप्तं राजानम् उपलभ्याह... 'इष्टं हृदयस्य तोषयामि' नयनं चित्तं च प्रीणयामि, आर्य्यपुत्रदर्शनेन इति शेषः।... 'प्रियशिष्ये' वीणावादनकलायां सुनिपुणे शिष्ये।...'प्रतिवचनम्' प्रत्युत्तरम्।... 'आलपामि' कथयामि [राजा स्वप्नायते इति प्रत्ययादेव प्रतिवचनं यच्छति इति बोद्धव्यम्]।

Notes

स्वप्नायते—स्वप्न+अच्—अस्त्यर्थे इति स्वप्नः (=स्वप्नवान्), स्वप्न इव आचरति इति स्वप्न+क्यङ्+लट् ते। The sense of इव is not to be insisted upon.

प्रतिज्ञाभारः—प्रतिज्ञायाः भारः—६तत्।—The vow of recovering the kingdom of Vatsaraja which depended on Vasavadatta's living *incognito*, as otherwise Darsaka would be estranged from Udayana owing to the existence of a co-wife of his sister Padmavati. भृ+घञ् (कर्म्मणि) =भारः ; [भृ+अप् =भरः]।

दर्शनेन—इेतौ ३या।

निष्फलः—नास्ति फलं यस्य सः—बहुव्रीहिः।

प्रियशिष्ये—प्रिया शिष्या—कर्म्मधारयः, तत्सम्बोधने। For the शिष्यत्व, see page 33. (Text).

Rhetoric.—In हा वासवदत्ते etc. there is the dramatic peculiarity called आक्रन्द। 'आक्रन्दः प्रलपितं शुचा'—सा. द.।

Pages 130—131.

Sans. Expl.—'कुपिता' क्रुद्धा [वक्ष्यमाण-विरचिकानुरागस्मरणात्] 'दुःखिता' तव दुःखेन अहमपि दुःखाभिभूता इत्यर्थः... 'न अलङ्कृता' भूषणैः मण्डिता...। 'अतः परम्' मम दुःखात् अन्यत् 'किम्' अपरं कारणं नास्ति इत्यर्थः।...'विरचिकाम्' तन्नाम्नीं कामपि सपत्नीस्थानीयां नारीम्...'आः अपेहि' इति कोपोक्तिः 'इहापि विरचिका' राजगृहे विशेषतः पद्मावती-समीपे विरचिकायाः नामापि न कर्त्तव्यम् इत्यभिप्रायः।...

'विरचिकार्थम्' विरचिकासम्बद्धापराध-क्षालनार्थम् 'प्रसादयामि' अनुनयनामि।...शय्या-प्रलम्बितं प्रसारणात् शय्यायाः बहिः पतितं...'शयनीये'आरोग्य-शय्यायाः उपरि 'आरोप्य' संस्थाप्य ('सहसा उत्थाय' निद्राविलाच्च एव इति बोद्धव्यम्)...'तिष्ठ तिष्ठ' इति वासवदत्तानु- गमनचेष्टा, 'हा धिक्' इत्यनेन च चेष्टावैफल्यं सूच्यते।

Notes

आलपामि &c.—This was evidently uttered in a suppressed voice.

अलङ्कृता—Adj. to understood. अलम् – कृ + क्त – कर्त्तरि।

कथं नालङ्कृता—This was seen by the king in his 'vision.'

इतः—५मी in connection with परम् by the rule 'अन्यारादितरर्त्ते etc.' इतः refers to दुःख contained in the word दुःखिता above. Some take it to refer to Udayana meaning thereby that the husband is the best and and most valuable ornament of a chaste wife. But that explanation will not tally with the king's query below.

विरचिका—विरचिका (or विरचिता) was an attendant of the harem (राजान्तःपुरचारिका) with whom Udayana was secretly in love. The queen came to know of this and had to be conciliated by the king by clinging to her feet.

सोऽपि वत्सेश्वरो जातु चपलं पूर्वसंगताम्।
गुप्तं विरचितां नाम भेजेऽन्तःपुरचारिकाम्॥
तद्गोत्रस्खलिते देवीं पादलग्नः प्रसादयन्।
लेभे सुभगसाम्राज्यमभिषिक्तः तदश्रुभिः॥

—कथासरित्सागर 11. 6. 65-66.

विरचिकार्थम्—Adj. विरचिकायै इदम् यथा स्यात् तथा—नित्यसमासः।

शय्याप्रलम्बितम्—Adj. to हस्तम्। शय्यायाः प्रलम्बितम्—५तत्।

Rhetoric.—In वासवदत्ते ! तिष्ठ तिष्ठ etc. there is the dr. peculiarity called पारसर्प। इष्टनष्टानुसरणं परिसर्पश्च कथ्यते'—सा. द.।

Page 131. Sloka 7.

Sans. Expl.—'सम्प्रेण' त्वरया 'निष्क्रामन्' बहिर्गच्छन्, वासवदत्ताम् अनुसर्तुं-मिति शेषः 'द्वारपक्षेण' गृहद्वारफलकेन 'ताड़ितः' व्याहतः अभूवम् [वासव-

दत्तामनुसरन्ती मे गतिर्द्वारपक्षे ण व्याहता इत्यर्थः]। 'ततः' तस्मात् कारणात् 'अयं मनोरथः' वासवादत्ता जीवति इति मे मनसः कल्पना 'भूतार्थः' यथार्थः [न वा इति] 'व्यक्तं' स्फुटं 'न जानामि' नावगच्छामि। [वासवदत्ता मां स्पृष्टवती इति मेऽनुभूतिरभूत्, ततः ताम् अनुसर्त्तुकामस्य मम गतिर्द्वारपक्षेण प्रतिरुद्धा। अतः सम्यक् न जानामि सा सत्यं जीवति न वेति इत्यर्थः] ॥ ७ ॥

Notes.

निष्क्रामन्—Adj. to अहम्। निस् – क्रम + शतृ।

सम्भ्रमेण—प्रहृत्यादित्वात् ३या। Or, ३या with सह understood.

मनोरथः—Nom. of भवति understood. मनसः रथः (रथ इव इत्यर्थः)—इतत्।

भूतार्थः—विधेय to the उद्देश्य-word 'मनोरथः'। भूतः अर्थः—कर्मधारयः।

व्यक्तम्—Adverb. Neuter by the rule 'सामान्ये नपुंसकम्'। वि—अञ्ज + क्त – कर्मणि।

Rhetoric.—In the absence of any वैचित्र्य, it is needless to pick out the elements of the figures of speech काव्यलिङ्ग or स्वभावोक्ति। The dr. peculiarity called प्रतिषेध exists here, 'ईप्सितार्थ-प्रतीघातः प्रतिषेध इतीष्यते'—सा. द.।

Page 132 —133. Sloka 8.

Sans. Expl.—'प्रतिबुद्धः' जागरितः...'प्रियम् आवेदये' प्रियवार्त्तां विज्ञापयामि, 'धरते' जीवति...। 'अविहा' खेदे...'चिरात् खलु उपरता' चिरकालात् प्रागेव मृता 'मा मैव'' वासवदत्ता मृता इति मैवं वादीः इत्यर्थः। [वासवदत्ता जीवति इति प्रमाणयितुमाह—शय्यायामित्यादि —'सखे हे वयस्य, 'शय्यायां' अत्र शयनीये 'अवसुप्तं' निद्रितं 'मां बोधयित्वा' विनिद्रं मां कृत्वा 'गता' इतः प्रस्थिता, वासवदत्तेति शेषः। '[सा] दग्धा' लावाणके अग्नौ विलुप्ता 'इति ब्रुवता' एतत् वाक्यं कथयता 'रुमण्वता' तदाख्येनामात्येन [अहं] 'पूर्वं' प्राक् 'वञ्चितः अस्मि' प्रतारितोऽस्मि। अत्र निद्रितं मां विबोध्य वासवदत्ता निर्गताभूत्। रुमण्वान् यदाह प्राक् सा लावाणके दग्धेति तदसत्यम् इति स्फुटार्थः ॥८॥

...'असम्भावनीयम् एतत्' वासवदत्ता भवन्तं बोधयित्वा गता इत्येतत् न सम्भवति। 'आ' प्रकृतार्थं स्मरणसूचकम् अव्ययम् 'उदकस्नान-सङ्कीर्त्तनेन' उज्जयिनीकथावसरे तत्रत्य रम्यस्नानतीर्थनामग्रहणात् इत्यर्थः 'तत्रभवती' वासवदत्ता 'चिन्तयता' मनसि स्मरता 'सा स्वप्ने दृष्टा भवेत्' [अन्योऽपि यद् यत् भृशं मनसि आलोचयति स्वप्नेऽपि तत्तदेव पश्यति, भवतोऽपि तथाभूदित्याशयः]।

Notes.

प्रतिबुद्धः—प्रति – बुध + क्त—कर्त्तरि।

धरते—When meaning 'to live,' the root is तुदादि – आ, giving म्रियते। But Bhasa often uses it as भ्वादि – परस्मै ; cf. 'हतेषु देहेषु गुणा धरन्ते'—कर्णभार ; also 'धरते तावत् &c.'—प्रतिज्ञा-यौगन्धरायण Act I.

आवेदये—आ – विद् + णिच्—लट् ए।

चिरात्—अव्यय। We would take the विभक्ति as ५मी in connection with प्राक् to be understood, or सम्बन्धे ६ष्ठी।

उपरता – उप + रम + क्त—कर्त्तरि।

असम्भावनीयम्—सम्—भू + णिच् + अनीय – कर्मणि। न सम्भावनीयम्—नञ् तत्।

उदकस्नानसङ्कीर्त्तनेन – हेतौ ३या। उदके स्नानानि—७तत् [see notes on page 120], तेषां सङ्कीर्त्तनम्—६तत्, तेन।

भवेत् – सम्भावनायां लिङ्।

Ch. of Voice.—···[तया,] गतम्।...[मया] वञ्चितेन भूयते।

Remarks.—Here V*a*savad*a*tt*a* is regained by Udayana in his *dream*. Hence the name of the drama is स्वप्नवासवदत्तम्। 'नाम कुर्य्यान्नाटकस्य गर्भितार्थ-प्रकाशकम्'– सा. द.। [See page 1, Notes].

Page 134. (Sloka 9.)

Sans. Expl.—'एवम्' किमित्यमेव वस्तु ? 'मया स्वप्नः दृष्टः' अपि स्वप्ने मया वासवदत्ताप्राप्तिरनुभूता, न तु तत्त्वतः सा मया दृष्टा।

यदि तावदित्यादि। 'अयं तावत्' वासवदत्तादर्शनावस्थाविशेषः 'यदि स्वप्नः [भवेत्]' मम स्वप्नावस्था चेत् भवेत् [तदा] 'अप्रतिबोधनम्' अजागरणम् स्वप्नावस्थायाः अपरित्यागः इत्यर्थः 'धन्यम्' श्लाघ्यं भवतीति शेषः। 'अथ' तथा च 'अयं वा [यदि]', 'विभ्रमः स्यात्' मनसो भ्रान्तिर्भवेत्,[तदा['मे विभ्रमः' सा एव मे भ्रान्तिः 'चिरं हि अस्तु' यावज्जीवम् एव आस्ताम् [मेव भ्रमोऽपगमत् कदापि इत्यर्थः] ॥९॥

...'यक्षिणी' मानवेतरजातीया देवयोनिविशेषकुलोद्भवा स्त्री [अतः वासवदत्तावत् सौन्दर्य्यशालिनी]। 'सा' अवन्तिसुन्दरी [अतः अवन्तिदेशीयनारीवत् परिच्छदधारिणी] 'त्वया दृष्टा भवेत्' अतः मन्ये वासवदत्ता तव दृष्टिपथमागता इति।

Notes

धन्यम्—धन + यत् by the rule 'धनगणं लब्धा'। Adj. to अप्रतिबोधनम्।

अप्रतिबोधनम्—प्रति – बुध + णिच् + ल्युट्—भावे = प्रतिबोधनम्; न प्रतिबोधनम् —नञ् तत्।

विभ्रमः—विशिष्टः भ्रमः—प्रादितत्। 'विभ्रमो भ्रान्तिहावयोः'—मेदिनी।

यक्षिणी—यक्षः (= पूजा) अस्ति अस्याः इति यक्ष + इनि + ङीप्। यक्षस्य स्त्री gives यक्षी which is more common. यक्षिणी seems to have been coined on ths analogy of इन्द्राणी, भवानी, &c. For a similar form cf. ब्रह्माणी which does not come under the rule, 'इन्द्र-वरुण &c'. यक्षिणी here refers to आवन्तिका (वासवदत्ता)। The name अवन्तिसुन्दरी indicates that she is dressed like a lady of Avanti, and the epithet यक्षिणी indicates that she may be as beautiful as Vasavadatta. So, the king may mistake her for Vasavadatta.' Evidently, the king and his friends were not in possession of even the available history of आवन्तिका। विदूषक knew her to be a यक्षिणी।

Rhetoric.—In यदि तावत् etc. the fig. of speech is अनुकूल। Def.—'अनुकूलं प्रातिकूल्यमनुकूलानुबन्धि चेत्'—सा. द.।

Metre—अनुष्टुप्।

Ch. of voice.—...अनेन स्वप्नेन [भूयते]...अप्रतिबोधनेन धन्येन [भूयते अनेन...विभ्रमेण भूयेत...विभ्रमेण...भूयताम्।

Pages 135—Sloka 10.

Sans. Expl.—[न वासवदत्तासदृशी कापि किन्तु वासवदत्तैव मया दृष्टा इत्याह—स्वप्नस्यान्ते इत्यादि]। 'स्वप्नस्य' निद्रायाः 'अन्ते' समाप्तौ 'विबुद्धेन' जागरितेन मया 'चारित्रम् अपि' शीलम् अपि, न केवलं शरीरम् प्राणान् वा 'रक्षन्त्याः' धारयन्त्याः, वासवदत्ताया इति शेषः 'नेत्रविप्रोषिताञ्जनं' नेत्राभ्यां चक्षुर्भ्यां विप्रोषितं परित्यक्तम् अञ्जनं कज्जलं यस्मिन् तत्, कज्जल-विहीनचक्षुर्युक्तम् इत्यर्थः 'दीर्घालकं' मुक्तदीर्घकेश' 'मुखं' वदनम् 'दृष्टं' प्रत्यक्षीकृतम्। [विरहव्रतानुकूलं भूषण-केशसंस्कारादिवर्जनं कृत्वा आत्मनः सच्चरित्रमपि पालयन्ती सा मया दृष्टा। सम्भवति देहसादृश्यं किन्तु देहस्वभावयोः सर्व्वत्र सर्व्वथा सादृश्यं सुदुर्लभमेव इति भावः] ॥१०॥

Notes.

विबुद्धेन—Adj. to मया understood, वि—बुध + क्त—कर्त्तरि।

चारित्रम्—Obj. of रक्षन्त्याः। चरित्रम् एव चारित्रम्। चरित्र + अण्।

रक्षन्त्याः—Adj. to वासवदत्तायाः understood.

अपि—Here used in the sense of समुच्चय। Not only life but character also. 'गर्हा-समुच्चय-प्रश्न-शङ्का-सम्भावनास्वपि'—अमरः।

नेत्रविप्रोषिताञ्जनम्—Adj. to मुखम्। वि – प्र – वस + क्त—कर्त्तरि = विप्रोषित। नेत्राभ्यां विप्रोषितम्—५तत्, तादृशम् अञ्जनं यस्मिन् तत्—बहुव्रीहिः।

दीर्घालकम्—Adj. to मुखम्। दीर्घाः अलकाः यस्मिन् तत्—बहुव्रीहिः। 'अलकाश्चूर्णकुन्तलाः' इत्यमरः। The word is also neuter; cf 'हस्ते लीलाकमलम् अलकं बालकुन्दानुविद्धम्'—Megha-duta.

Rhetoric.—The fig. of speech is (पदार्थहेतुकं) काव्यलिङ्गम्। नेत्रविप्रोषिताञ्जनत्व is the हेतु of चारित्र-रक्षण।

Metre—अनुष्टुप्।

Ch. of voice.—…विबुद्धः [अहम्]…नेत्रविप्रोषिताञ्जनं दीर्घालकं मुखम् दृष्टवान्।

Page 135.—Sloka 11.

Sans. Expl.—[न केवलं वासवदत्ता दृष्टा तस्याः स्पर्शोऽपि अनुभूतः इत्यत्र प्रमाणमाह—योऽहम् इत्यादि] 'सन्त्रस्तया' भीतया प्रबुद्धयेत् तामहं धरामि इति त्रासवत्या इत्यर्थः 'तया देव्या' वासवदत्तया 'निपीडितः' हस्तेन गृहीतः 'यः अयं' तव प्रत्यक्षः (मे) 'बाहुः' 'स्वप्ने अपि' निद्रावस्थायाम् अपि 'उत्पन्नसंस्पर्शः' जातसम्पर्कः, दृष्टः इत्यर्थः 'रोमहर्षं न मुञ्चति' रोमाञ्चं न त्यजति। (अतः सत्यमेव तया अहं स्पृष्टः इत्यभिप्रायः) ॥११॥

Notes.

सन्त्रस्तया—Adj. to देव्या। सम् – त्रस – क्त—कर्त्तरि।

उत्पन्नसंस्पर्शः—Adj. to बाहुः। उत्पन्नः संस्पर्शः यस्य सः—बहुव्रीहिः।

रोमहर्षम्—Obj. to मुञ्चति। रोम्णां हर्षः—६तत्, तम्।

Remarks.—In giving expression to a similar feeling भवभूति in his उत्तरराम-चरित (Act III) has spent more than half a dozen verses running into extremes while भास has simply touched the point leaving the major portion to be supplied by the reader. See Intro.

Metre—अनुष्टुप्।

Ch. of voice.—…निपीडितेन येन अनेन बाहुना…उत्पन्नसंस्पर्शेन…. रोमहर्षः…मुच्यते।

Sans. Expl.—[अथ नायकस्य मनोऽन्यविषयाकृष्टं कर्तुं वयस्यः आह—मेदानीमित्यादि] 'मा इदानीं' नैव सम्प्रति 'भवान्', कर्त्ता 'अनर्थं' चिन्तयित्वा' निरर्थकं चिन्तयेत् इत्यर्थः ।......'चतुःशाल' प्रविशाव:' अभ्यन्तर-चतुःशालं गच्छावः, तत्र पद्मावत्यवस्थानस्य सम्भवात् इत्यभिप्रायः । [अथ पद्मावतीपरिणयसम्भूतम् उदयनस्य राज्योद्धरणफलहेतुभूतम् अभ्युदयं विज्ञापयितुं प्रविश्य काञ्चुकीयोपि निवेदयति—जयत्वित्यादि]...'आर्य्यपुत्र:' पद्मावतीसम्बन्धेन मगधराजस्य काञ्चुकीयोऽपि इत्थम् एव अभिधत्ते ।...'महता बलसमुदयेन' विशालेन सेनासमूहेन 'उपयातः' समुपगतः... 'आरुणिम् अभिघातयितुम्' आरुणिनामानं वत्सराज्यग्रावलयितारम् उदयनस्य शत्रुं निर्मूलयितुम् । 'हस्त्यश्वरथपदातीनि' हस्तिभिः अश्वैः रथैश्च सह विद्यमानाः पदातयः येषु तानि 'मामकानि' मदीयानि 'विजयाङ्गानि' शत्रुजयस्य उपकरणानि 'सन्नद्धानि सज्जितानि, (सर्व्वाङ्गपुष्टा मम सेना अपि त्वच्छत्रुम् आक्रमितुम् उद्युक्ता इत्यर्थः)... 'उत्तिष्ठतु' शत्रुजयार्थं कृतोद्यमः भवतु...।

Notes.

मा...चिन्तयित्वा—For this mannerism, see Notes on मा अन्यत् चिन्तयित्वा—Act III.

आर्य्यपुत्रः—Like the princess, the chamberlain of Magadha also so addresses Udayana.

उपयातः—He is proceeding against आरुणि via Magadha.

आरुणिम्—*A*runi was evidently one of Udayana's enemies who had taken possession of the major part of the kingdom of Vatsa. His name does not occur in any of the accounts. In mentioning his name Bh*a*sa has probably drawn upon his own personal knowledge. It seems that Bh*a*sa was almost contemporaneous with these events. See our Notes on दर्शक—Act I.

अभिघातयितुम्—अभि - हन + णिच् + तुमुन् । The णिच् is स्वार्थे by the rule (गणसूत्र) 'हन्त्यर्थाश्च' ।

हस्त्यश्वरथपदातीनि—Adj. to विजयाङ्गानि । हस्तिनश्च अश्वाश्च रथाश्च इति हस्त्यश्वरथम्—समाहार-द्वन्द्वः (by the rule 'द्वन्द्वश्च प्राणि-तूर्य्य-सेनाङ्गानाम्'), तद्युक्ताः पदातयः येषु तानि—बहुव्रीहिः । पादाभ्याम् अतति इति पदातिः ; पाद - अत + इण (औणादिकः) by the rules 'अज्यतिभ्याम्' 'पादे च' । पाद becomes पद by the rule 'पादस्य पद आज्यातिगोपहतेषु' ।

मामकानि—मम इमानि इति मामकानि। अस्मद्+अण्। The forms तवक and ममक are ordered in the place of the singular of युष्मद् and अस्मद् respectively, before the affixes अण् and खञ् [and युष्माक and अस्माक in the plural number]. The rule is 'तवक-ममकावेकवचने'।

विजयाङ्गानि—Obj. of सन्नद्धानि। विजयस्य अङ्गानि—ष्तत्।

सन्नद्धानि—सम्-नह+क्त—कर्म्मणि। 'नह बन्धने' इति धातुः। Conj.—नह्यति, नह्यते; ननाह, नेहे; नत्स्यति, नत्स्यते; अनात्सीत्, अनद्ध।

उत्तिष्ठतु—More properly should have been आत्मनेपदी by the rule 'उदः अनूर्द्धकर्म्मणि'।

Rhetoric.—The dr. peculiarity is प्रोत्साहन। 'प्रोत्साहनं स्यादुत्साहगिरा कस्यापि योजनम्'—सा. द.।

Page 137. Sloka 12.

Sans. Expl.—[अत्र जये यद्यत् प्रागेवानुष्ठितं तत्तदाह—भिन्नास्त इति]। 'ते रिपवः' तव शत्रवः 'भिन्नाः' भेदोपायेन परस्परं विश्लिष्टाः, 'भवद्गुणरताः' तव गुणेषु आसक्ताः 'पौराः' पुरवासिनः 'समाश्वासिताः' शीघ्रमेव त्वं राजा भविष्यसि इति आश्वासवाक्येन उत्साहिताः, 'भवत्प्रयाणसमये' तव युद्धयात्राकाले 'या अपि पार्ष्णी' सैन्यस्य यः पश्चाद्भागः [शत्रूणाम् आक्रमणात् रक्षणीयः] 'तस्याः' पार्ष्ण्याः 'विधानं कृतम्' रक्षणोपायः विहितः, 'यत् यत् अरिप्रमाथजननम्' यदेव किञ्चित् शत्रुनाशकारकम् 'साध्यं' करणीयं तत् सर्व्वमेव 'मया अनुष्ठितं' मया कृतम् [शत्रुनाशस्य सर्व्व एव उपाया मया विहिता इत्यर्थः] 'बलैः चापि' तथाच सैन्यैः 'विपथगा नदी' गङ्गानदी 'तीर्णा' अतिक्रान्ता, 'वत्साः च हस्ते' अतः वत्सदेशः अधुना तवैवाधिकारे वर्त्तते इत्यर्थः॥ १२॥

Notes.

भिन्नाः—भिद्+क्त—कर्म्मणि। Estranged [from one another by the application of the policy of dissension].

पौराः—Obj. of समाश्वासिताः। पुरे भवाः इति पौराः। पुर+अण्।

समाश्वासिताः—सम्-आ-श्वस+णिच्+क्त—कर्म्मणि।

पार्ष्णी—'पार्ष्णिः स्यादुभयदस्त्रियाम्। स्त्रियां द्वयोः सैन्यपृष्ठे पादग्रन्थाधरेऽपि च॥'—मेदिनी। पार्ष्णि (generally masc.), means 'the rear of an invading king.' Here the word has been taken as fem. Then add ङीष्। 'कृदिकारादक्तिनः' इति विकल्पेन ङीष्।

भवत्प्रयाणसमये —भवतः प्रयाणम्—६तत्, तस्य समयः—६तत्, तस्मिन्।

तस्या विधानं कृतम्—Cf. 'कृत्वा विधानं मूले तु यात्रिकं च यथाविधि। ...साम्परायिक-कल्पेन यायादरिपुरं शनैः॥—Manu VII. 184-5.

अरिप्रमाथजननम्—अरीणां प्रमाथः—६तत्, तस्य जननम्—६तत्, जन+णिच् + ल्युट्—कर्त्तरि = जनन।

तीर्णा—तृ + क्त—कर्म्मणि। Obj.—नदी।

त्रिपथगा—(i) त्रिभिः पथिभिः गच्छति या सा त्रिपथगा—उत्तर-पदद्विगुः by the rule 'तद्धितार्थोत्तरपदसमाहारे च' इति प्राचीनाः। Or (ii) (a) त्रयवयवः पन्थाः इति त्रिपथम्—मध्यपदलोपी; neuter by the वार्त्तिक-rule 'पथः संख्याव्ययादेः'; or (b) त्रयाणां पथां समाहारः इति त्रिपथम्; त्रिपथेन गच्छति या सा—उपपद-तत् इति नवीनाः (Bhattoji and others who are of opinion that समास with more than two members is allowed in cases of द्वन्द्व and बहुव्रीहि only and in cases of तत्पुरुष, only where the उत्तरपद is a परिमाणिन्)। त्रिपथ—गम + ड—कर्त्तरि। The three courses of the Ganga are—भोगवती in पाताल, अलकनन्दा in मर्त्त, and मन्दाकिनी in स्वर्ग। 'भागीरथी त्रिपथगा त्रिस्रोता भीष्मसूरपि'—अमरः।

Rhetoric.—The dr. peculiarity is उत्कीर्त्तन। Def—'... भूतकार्य्याख्यान-मुत्कीर्त्तनं मतम्'—सा. द.।

Metre.—शार्द्दूलविक्रीड़ित। See Act I. Sloka 3.

Ch. of. Voice.—रिपुभिः भिन्नैः [भूयते], भवद्गुणरतैः पौरैः समाश्वासितैः [भूयते]...यया...पार्ष्णिग्रा [भूयते]...विधानेन कृतेन [भूयते], येन येन अरिप्रमाथजननेन साध्येन [भूयते], तत् तत् अहम् अनुष्ठितवान्, बलानि... त्रिपथगां नदीं तीर्णवन्ति, वत्से....(भूयते)।

Page 138.—Sloka 13.

Sans. Expl.—'वाढम्' तथास्तु [इति महाराजस्य दर्शकस्य आदेशम् अङ्गीकृत्याह] 'अयम् इदानीं सम्प्रत्येव अहम् 'उपेत्य' गत्वा, रिपोरुन्मूलनाय इति शेषः, 'नागेन्द्रतुरङ्गतीर्णे' नागेन्द्राः हस्तिनः तुरङ्गाश्च तैः तीर्णे उत्तरणीये 'विकीर्ण-बाणोग्रतरङ्गभङ्गे' 'विकीर्णाः' निक्षिप्ताः 'बाणाः' शराः 'उग्राः' भीषणाः 'तरङ्गाणां' ऊर्म्मीणां 'भङ्गाः' खण्डा यस्मिन् तादृशे 'महार्णवाभे' विशालसमुद्रसदृशे 'युधि' युद्धे 'तं' प्रसिद्धं नृशंसं इति बोध्यम् 'दारुणकर्म्मदक्षम्' नृशंसकार्य्यकुशलम् 'आरुणि' तन्नामकं शत्रुम् 'नाशयामि' हन्मि॥ १३॥

Notes.

नागेन्द्रतुरङ्गतीर्णे—Adj. to युधि। नागेषु इन्द्राः (=श्रेष्ठाः)—७तत्, नागेन्द्राश्च तुरङ्गाश्च—द्वन्द्वः, तैः तीर्णः—७तत्,तस्मिन् ; यद्वा, तरति एभिः इति तीर्णानि, तॄ + क्त—करणे ; boats or ships. नागेन्द्रतुरङ्गाः तीर्णानि यस्मिन् सः—बहुव्रीहिः, तस्मिन् ।

दारुणकर्मदक्षम्—Adj to आरुणिम् । दारुणानि कर्माणि—कर्मधारयः, तेषु दक्षः—७तत् ।

विकीर्णबाणोग्रतरङ्गभङ्गे—Adj. to युधि । विकीर्णाः बाणाः—कर्मधारयः ; तरङ्गाणां भङ्गाः—६तत्, उग्राः तरङ्गभङ्गाः—कर्मधारयः ; विकीर्णबाणाः उग्रतरङ्गभङ्गाः यत्र—बहुव्रीहिः, तस्मिन् ।

महार्णवाभे—महान् अर्णवः—कर्मधारयः, स इव आभाति यः—उपपद-तत्, तस्मिन् । महार्णव—आ—भा + क—कर्तरि ।

युधि—अधिकरणे ७मी । 'सम्पराय: स्त्रियां संयत् समित्याजि-समिद्युधः'—अमरः । The base युध् is fem. but here it has been used in the masc. gender. [Similarly संयत् also in the masc. is sometimes met with ; e. g. 'रराज संयत्यतुलास्त्रगौरवे'—दण्डी] ।

Rhetoric.—The fig. of speech is उपमा depending upon the रूपक in the words नागेन्द्रतुरङ्गतीर्णे and विकीर्णबाणोग्रतरङ्गभङ्गे । The dr. peculiarity is द्युति । Def.—'तर्ज्जनोद्वेजने प्रोक्ता द्युतिः'—सा.द. ।

Metre.—उपेन्द्रवज्रा। Def.—उपेन्द्रवज्रा जतजास्ततो गौ ।

Ch. of voice—[अनेन मया]...स दारुणकर्मदक्षः आरुणिः नाश्यते ।

End of Act. V.

Act VI

[Scene—Palace gate at Kau*s*ambi]

Pages 140—141.

Sans. Expl.—'ततः प्रविशति काञ्चुकीयः "दूरात्मानं बधो युद्ध-राज्यदेशादि-विप्लवः ।...एभिर्वर्जितो नातिविस्तरः" [अङ्कः स्यात् इति] आलङ्कारिकवचनस्मरणात् पूर्वाङ्कान्तसूचितस्य इहावर्णितस्य युद्धस्य फलमिह मिश्रविष्कम्भद्वारेण ज्ञापयितुं महासेन-

प्रेरितः काञ्चुकीयः प्रविशति वत्सराजतोरणद्वारम् ।...'काञ्चनतोरणद्वारम्' वत्सराज-प्रासादस्य स्वर्णभूषितं बहिर्द्वारम् 'अशून्य' कुरुते' द्वाररक्षार्थम् अधितिष्ठति ।... 'निवेद्यतां' कथ्यताम् [कर्माधिक्यात् विरक्तिः] 'वत्सराज्यलाभप्रहृष्टोदयाय' वत्सराज्यस्य लाभेन अत्, इस्तात् समुद्धरणेन 'प्रहृष्टः' हृष्टिं गतः 'उदयः' समृद्धिः यस्य तस्मै ...'महासेनस्य सकाशात्' वासवदत्तापितुः समीपात् 'रैभ्य-सगोत्रः' रैभ्यनामधेयः....'प्राप्तः' आगतः... 'अङ्गारवत्या' महासेनराजमहिष्या वासवदत्तायाः, मात्रा 'प्रेषिता' प्रेरिता 'आर्या' मान्या इत्यर्थः 'वासवदत्ता-धात्री' वासवदत्ताया उपमाता 'प्रतीहारम्' उपस्थितौ' बहिर्द्वारम् आगतौ ।...'अदेशकालः' एतत् स्थानम् एव च समयः न उपयुक्त इत्यर्थः 'प्रतीहारस्य' दौवारिक-कर्त्तव्यस्य [अस्मिन् समये अत्र प्रतीहार्य्या राजा नैवोपगन्तव्य इत्यर्थः] ।

Notes. Pages 140—141.

काञ्चनतोरणद्वारम्—तोरण एव द्वारम्—कर्मधारयः, काञ्चनस्य तोरणद्वारम्—६तत् । 'तोरणोऽस्त्री बहिर्द्वारम्'—इत्यमरः ।

तोरणद्वारम् अशून्यम् &c.—To make some position अशून्य is to be at it with watchfulness. cf. 'त्वमपि स्वं नियोगम् अशून्यम् कुरु'—S'ak.

वत्सराज्य etc.—Adj. to उदयनाय। वत्सानां राज्यम्—६तत्, तस्य लाभः—६तत्, तेन प्रहृष्टः—३तत्, तादृशः उदयः यस्य—बहुव्रीहिः, तस्मै ।

रैभ्य-सगोत्रः—रैभ्येण or रैभ्यस्य सगोत्रः—३तत् or ६तत्, समानं गोत्रं यस्य स सगोत्रः—बहुव्रीहिः । समान becomes स by the rule 'ज्योति-र्जनपद &c.', 'गोत्रा भू-गव्ययो-र्गोत्रः शैले गोत्रं कुलाख्ययोः'—इति मेदिनी ।

अङ्गारवत्या—Nom. of प्रेषिता । अङ्गारवती (daughter of the demon named अङ्गारक) was the mother of V*a*savadatt*a*. चण्ड-महासेन had her as his wife through a boon from चण्डी । (He also received from the goddess a sword) :—

किं चाङ्गारवतीं नाम कन्यां त्रैलोक्यसुन्दरीम् ।
अङ्गारकासुरसुतां शीघ्रं भार्यामवाप्स्यसि ॥—कथासरित् 11. 3. 39.

See also Intro. Page 22.

प्रतीहारम्—Obj. of उपस्थितौ । प्रति—हृ+घञ्—अधिकरणे । 'उपसर्गस्य घञि अमनुष्ये बहुलम्' इति उपसर्गस्य दीर्घत्वम् । 'स्त्री द्वा र्द्वारं प्रतीहारः'—इत्यमरः । It means 'door.' Sometimes it means 'door-keeper'; cf. प्रतीहारस्य in the next line. Fem.—प्रतीहारी ।

उपस्थितौ—उपस्थिताश्च उपस्थितश्च इति उपस्थितौ—एकशेषः by the rule 'पुमान् स्त्रिया'।

अदेशकालः—देशयुक्तः कालः इति देशकालः—कर्मधारयः, न देशकालः—नञ्तत्।

प्रतीहारस्य—शेषे षष्ठी। प्रति—हृ+घञ्। See प्रतीहार above.

Pages 142—144.

Sans. Expl.—प्रतीहारस्य अदेशकालत्वहेतुमाह—शृणोत्वित्यादि।...'भर्तुः' प्रभोः उदयनस्य 'सूर्यामुखप्रासादगतेन केन अपि' सूर्यामुखनामान राजभवनविशेष' गतेन केन अपि जनेन 'वीणा वादिता'। 'तां च' तस्याः वीणायाः ध्वनिमित्यर्थः... 'भणित'' कथितम् 'घोषवत्याः' वत्सराजस्य प्रसिद्धा वीणा घोषवती नाम यस्यां न पुनः चिरपरिचयश्च लेभे खलु वासवदत्ता, तस्याः वीणायाः 'शब्द इव श्रूयते इति'।...'पृष्टः' जिज्ञासितः वीणावादकः इति शेषः...'आगमः' प्राप्तिः...'कुब्ज गुल्मलग्ना दृष्टा' कुब्ज-गुल्माभ्यन्तरे पतिता अवलोकिता। 'यदि प्रयोजनम् अनया' यदि एतया वीणया भर्तुः किमपि कार्यं साध्यते, 'उपनीयतां भर्त्रे'' महाराजाय उदयनाय दीयताम्—'उपनीता'' प्रापितां 'अङ्के कृत्वा' क्रोडे आरोप्य 'मोहं गतः' मूर्च्छां प्राप्तः...'मोहप्रत्यागतेन [भर्त्रा]' लब्धसंज्ञेन इत्यर्थः... 'वाष्पपर्याकुलेन मुखेन' अश्रुप्राविलेन वदनेन...'दृष्टा असि' पुनर्लब्धा भवसि इत्यर्थः...'सा खलु' त्वया सुचिरं लब्धपरिचया वासवदत्ता तु इत्यर्थः ...। 'आर्ये' इति काञ्चुकीय-सम्बोधनम् 'ईदृशः अनवसरः'। राज्ञः शोकप्राबल्यात् उपसर्पणकालाभावः...।...'इदम् अपि' आवयोरागमनम् अपि 'तदाश्रयमेव' वासवदत्ता-विषयकम् एव [अतः प्रस्तुतानुकूलमेव आवयोर्दर्शनं भविष्यतीत्यर्थः]. .'अवतरति' आगच्छति...'इह एव' प्रतीहारभूमावेव...।

Notes.

सूर्यामुखप्रासादगतेन—Adj. to केन। सूर्यः आमुखं (i. e. मुखं) यस्य सः सूर्यामुखः (=सूर्याभिमुखः)—बहुव्रीहिः; सूर्यामुखः प्रासादः—कर्मधारयः, तं गतः—२तत, तेन। The name of the palace was सूर्यामुख probably because it stood facing the East. Some account for the name by supposing that it had in its front a statue of सूर्या who is said to be the goddess of marriage. [सूर्य in fem. takes आप् meaning 'goddess' 'सूर्याद्देवतायां चाप् वक्तव्यः'। अन्यत्र—सूरी।] Ganapati cites श्रीधर and remarks that सूर्या may mean नवोढा। 'देवक्या सूर्यया सार्धम्'—भागवत। We quote him below :—

सूर्यामुखप्रासादगतेन सूर्यायाः नवोढायाः अर्थात् पद्मावत्याः मुखप्रासादं प्रासाद-

पुरोभागं गतेन, 'देवक्या सूर्यया सार्द्धम्' इति (भागव° स्क° १० अ° १) इति श्लोक व्याख्यायां सूर्य्यया नवोढ़या इति श्रीधरः। अथवा सूर्य्या विवाहदेवता, सा मङ्गलार्थं गजलक्ष्म्यादि-देवतावद् दारुशिल्पादुत्कीर्णा मुखे यस्य प्रासादस्य स सूर्य्यामुखप्रासादः, तं गतेन। एकाग्निकाण्डभाष्ये हि 'सूर्य्यां यः प्रत्यक्ष' विद्यात् स एतत प्रतिगृह्णीयात्' (का° १८।६) इति मन्त्रं व्याकुर्व्वन् हरदत्तमिश्रः 'सूर्य्या नाम विवाहदेवता' इत्याह।

N. B. The reading is not certain here. The different readings are—(i) सूर्य्यामुख ; but the आ is redundant, unless the word is सूर्य्या। (ii) शय्यामुख ; but this has no significance. (iii) सुयामुन meaning 'commanding an excellent view of the यमुना'। [यमुनायाः इदम् इति यामुनम्—view of the यमुना। सु (शोभनं) यामुनं यस्मात् सः सुयामुनः, सुयामुनः प्रासादः—कर्म्मधारयः]। This reading cannot be accepted if the scene is at लावाणक (as found in the कथासरित्सागर), because लावाणक is in the neighbourhood of मगध where there is no यमुना। But it is the best reading if the scene is at कौशाम्बी (which is near Allahabad). Bhasa's design seems to be the latter. cf. 'सम्बन्धि-राज्यमिदमेत्य &c.' (VI. 7) where इदम् may mean वत्सराज्य which has already been recovered (cf. 'वत्सराज्यलाभप्रहृष्टाय उदयनाय'—page 141). That उदयन had a palace named सुयामुन occurs (although in a different connection) in बृहत्कथाश्लोकसंग्रह of बुद्धस्वामी। सुयामुन-प्रासाद, there-fore, seems to be the actual reading.

घोषवत्याः—शेषे ६ष्ठी। घोषवती was the name of the famous lute ot उदयन which he got from Vasunemi, the brother of Vasuki, and by which he could tame elephants. Vasavadatta became expert in playing on this lute and was associated for a long time with it. Tbe lute was thus described by the snake-chief while it [illegible] given ot Udayana. "अङ्कमारोपितायां च तन्त्र्यो यस्यामनाहताः। मधुरं निस्वनेयुस्तां विद्याद् घोषवतीमिति" ॥ [घोषवती—sonorous].

It is not clear whether the king sent a man to the musician or, in his impatience, went to him personally.

कर्ण्णसुखमनोज्ञा—Adj. to वीणा। कर्णयोः सुखम्—६तत्, तस्मिन् ज्ञा—७तत्।

कूर्च means Kusa-grass.—'—कूर्चोऽस्त्री श्मश्रु पीठयोः । भ्रूमध्ये कत्थने दर्भे तन्तुवायपरिच्छदे ॥'—केशवः ।

अनया—३या (with the word प्रयोजनम्) being the करण of the verb साध्यते understood.

भर्त्रे—सम्प्रदान of उपनीयताम् (= दीयताम्) ।।

मोहप्रत्यागतेन—Adj to भर्त्रा । मोहात् प्रत्यागतः—५तत्, तेन ।

बाष्पपर्याकुलेन—Adj to मुखेन । बाष्पेण पर्याकुलम्—३तत्, तेन ।

मुखेन—उपलक्षणे ३या by the rule 'इत्थम्भूतलक्षणे' ।

तदाश्रयम्—सा (= वासवदत्ता) आश्रयः यस्य तत्—बहुव्रीहिः ।

उभौ—The two i.e. काञ्चुकीय and प्रतीहारी are meant ; perhaps वसुन्धरा does not appear on the scene.

मिश्रविष्कम्भक—A विष्कम्भक is a prelude appearing at the beginnning of an Act (or at the end of an Act) showing in short the connection of what has passed with and what is to come. It is either शुद्ध or सङ्कीर्ण (= मिश्र) । In a शुद्ध-विष्कम्भ, the conversation is purely in Sanskrit between one or more persons of an intermediate position in society (मध्यम पात्र) ; and in a मिश्रविष्कम्भ, the conversation is between one or more मध्यमपात्र speaking in Sanskrit and one or more नीचपात्र (low-class men) speaking in Prakrit

'वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां सम्प्रयोजितः ।
शुद्धः स्यात्, सतु सङ्कीर्णो नीचमध्यमकल्पितः ॥

(Mixed interlude.)

Pages 144—Sloka 1.

[Scene—Palace at Kausambi]

Sans. Expl.—अथ वासवदत्ताविरहितां वीणामुद्दिश्याह—श्रुतिसुखेत्यादि "श्रुतिसुखनिनदे' हे कर्णानन्ददायकध्वनियुक्ते वीणे, 'कथं नु' केनैव हेतुना, 'देव्याः' वासवदत्तायाः 'स्तनयुगले' स्तनद्वयस्य उपरि 'जघनस्थले च' कटिदेशे च 'सुप्ता' निद्रिता, सुखेन स्थिता इति यावत् [त्वम् अधुना] 'विहगगण-रजोविकीर्णदण्डा' 'विहगगणस्य' पक्षिसमूहस्य 'रजोभिः' मलैः 'विकीर्णः' व्याप्तः 'दण्डः' प्रवालः यस्याः तादृशी सती 'प्रतिभयम्' अतित्रासजनकाम् 'अरण्यवासं' वने वसतिम् 'अध्युषिता असि' गृहीतवती

भवसि । पूर्व्वमनुभूत-सुखा त्वं किमर्थं वासवदत्तां त्यक्त्वा भयङ्करम् अरण्यम् आश्रितवती, सर्व्वथा अकारुण्यासि इति उपालभ्यसे इति भावः ॥१॥

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श्रुति-सुखनिनदे—सुखयति इति सुखः; सुख+णिच्+अच्—कर्त्तरि [पचादित्वात्]; श्रुत्योः सुखः—६तत्, तादृशः निनदः यस्याः—बहुव्रीहिः ; तत्सम्बोधने । नि-नद+अप्-भावे । Opt.—निनादः with घञ् by the rule—'नेः गद-नद-पठ-स्वनः' [वा अप्] । 'शब्दे निनाद-निनद-ध्वनि-ध्वान-रव-स्वनाः'—इत्यमरः ।

स्तनयुगले—अधिकरणे ७मी । स्तनयोः युगलम्—६तत्, तस्मिन् । 'युग्मन्तु युगलं युगम्'—अमरः ।

विहगगण etc—Adj. to त्वम् [=वीणा] understood. विहगानां गणाः—६तत्, तेषां रजांसि—६तत्, तैः विकीर्णः—३तत्, तादृशः दण्डः यस्याः सा—बहुव्रीहिः । विहायसा (आकाशेन) गच्छति इति विहायस्-गम्+ड by the वार्त्तिक-rule 'डे च विहायसो विहादेशो वक्तव्यः' । वि-कॄ+क्त—कर्म्मणि=विकीर्णं । The रजस् of the birds may mean 'the dirt carried by them.' [Some take it to mean their 'excretion'].

प्रतिभयम्—Adj to अरण्यवासम । भयं प्रतिगतम्—प्रादि-तत् । 'भयङ्करं प्रतिभयं रौद्रं तूग्रममी त्रिषु'—इत्यमरः ।

अरण्यवासम्—Obj. of अध्युषिता by the rule 'उपान्वध्याङ्वसः' । अरण्ये वासः—७तत्, तम् ।

अध्युषिता—Adj to त्वम् । अधि-वस+क्त—कर्त्तरि ।

Rhetoric.—The fig. of speech is विषम, as there is विरूपयोः सङ्घटना in the existence of the same वीणा under two contradictory circumstances. 'विरूपयोः संघटना या च तद्विषमं मतम्'—सा. द. । The dr. peculiarity is प्रतिषेध । Def—'इप्सितार्थप्रतीघातः प्रतिषेध इतीष्यते'—सा. द. ।

Metre—पुष्पिताग्रा । Def.—'अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा' ।

Ch. of Voice…...सुप्तया (त्वया)—विकीर्णदण्डया…अध्युषितया भूयते ।

Page 145. Sloka 2.

Sans. Expl.—…'अस्निग्धा' कं इत्युक्ता इत्यर्थः ।…'तपस्विन्याः' दीनायाः वासवदत्तायाः तथा यामदाशे दग्धत्वात् इति बोद्धव्यम् । 'श्रोणीसमुद्वहन-पार्श्वनिपीडितानि' 'श्रोणी' वीणायाः स्थूलभागः, वक्षभागश्च तस्याः समुद्वहनानि

अङ्कदेशे स्थापनानि, तथा 'पार्श्वे' –[वीणादण्डस्य] पार्श्वदेशे 'निपीडितानि' अङ्गुलिभिः स्पर्शनानि 'खिन्नस्तनान्तरसुखानि' 'खिन्ने' श्रमसमये 'स्तनान्तरे' कुचयो र्मध्ये 'सुखानि' सुखकराणि 'उपगूहितानि' आलिङ्गनानि, 'विरहे च', विप्रलम्भे च, मम अदर्शने इत्यर्थः 'माम् उद्दिश्य' मां लक्ष्यीकृत्य 'परिदेवितानि' विलापवचनानि तव वादनेन ध्वनितानि इति शेषः, 'वाद्यान्तरेषु' वादनविरतिसमयेषु 'सस्मितानि' ईषद्धास्ययुक्तानि 'कथितानि च' वचनानि च 'स्मरसि' इति पूर्वेणान्वयः। श्रोणी-समुद्वहनादीनि चेत् अस्मरिष्यः कदापि तया नाभविष्यः त्वं वियुक्ता इति भावः। पूर्व्वमित्थं सञ्चालितापि त्वमधुना तया वियुक्ता वर्त्तसे इति ते अस्निग्धत्वम्।

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अस्निग्धा—Adj. to त्वम्। स्निह+क्त=कर्त्तरि=स्निग्ध। न स्निग्धा—नञ् तत्।

तपस्विन्याः—शेषे ६ष्ठी, the connection is with श्रोणीसमुद्वहन etc. in Sl. :'. तपस्+विनि-अस्त्यर्थे=तपस्विन्। 'मुनि-द्रोणी तपस्विनी'।

श्रोणीसमुद्वहन etc.—Obj. of स्मरसि। श्रोण्याः समुद्वहनानि—६तत्। नि—पीड़+क्त—भावे=निपीड़ितम् (=निपीड़नम्)। पार्श्वे निपीड़ितानि—७तत्; श्रोणीसमुद्वहनानि च पार्श्वनिपीड़ितानि च द्वन्द्वः। 'कटिः श्रोणी ककुद्मती',—अमरः'। श्रोणि or श्रोणी—means 'the hip' [here, the, the bulbous part of the lute]. Some would mean the श्रोणी and पार्श्व as belonging to the queen.

खिन्नस्तन etc.—Adj. to उपगूहितानि। सुखयन्ति इति सुखानि. सुख+णिच्+अच्। स्तनयोः अन्तरम्—६तत्, तत्र सुखानि—७तत्, खिन्ने स्तनान्तरसुखानि—७तत्।

उपगूहितानि—obj of स्मरसि। उप—गुह्+क्त—भावे। 'परिरम्भः परिष्वङ्गः संश्लेष उपगूहनम्'—अमरः।

परिदेवितानि—Adj. to स्मरसि। परि—देव+क्त—भावे=परिदेवितम् (=परिदेवनम्)। 'विलापः परिदेवनम्'—अमरः।

वाद्यान्तरेषु—वाद्यानाम् अन्तराणि—६तत्, तेषु। अन्तर means 'intervening period.' 'अन्तरमवकाशावधि-परिधानान्तर्द्धि-भेद-तादर्थ्ये'—इत्यमरः।

सस्मितानि—Adj. to कथितानि। स्मितेन सह वर्त्तमानानि—बहुव्रीहिः।

Rhetoric.—the fig. of speech is स्वभावोक्ति।

Metre.—वसन्ततिलक। The last syllable, though short, is to be taken here as long by the dictum 'तथा पादान्तगोऽपि वा'। This will satisfy the requirements of the metre for which see Appendix.

Ch. of Voice.—[यया…ग्रर्थम्]—निपीड़ितानि etc.

Page 146.

Sans. Expl.—ग्रलम् इत्यादि ।…'ग्रतिमात्रम्' ग्रत्यर्थम्, ग्रतिसन्तापेन किमपि न लभ्यते इत्यर्थः ।…'मा एवं', वद इति शेषः । चिरप्रसुप्त इत्यादि । 'वीणया' घोषवत्या दर्शनेन इत्यर्थः 'मे' मम 'चिरप्रसुप्तः' चिरकालं यावत् निद्रितः, हृदि निलीय स्थितः इत्यर्थः 'कामः' वासवदत्ताप्रीतिः 'प्रतिबोधितः' जागरितः, पुनरुद्दीप्त इत्यर्थः । 'घोषवती' एतदाख्या वीणा 'यस्याः प्रिया' यस्याः ग्रनुरागास्पदम् 'तां तु देवीम्' वासवदत्तां 'न पश्यामि' । घोषवती पुनरपि लब्धा, वासवदत्ता तु नैव लभ्यते इत्यर्थः ॥७॥

…'शिल्पिजनसकाशात्' वाद्ययन्त्रनिर्म्मातृसमीपात् 'नवयोगां' नूतनैः तन्त्रीप्रभृतिभिः ग्रङ्गैः संयुक्ताम्…

Notes.

ग्रतिमात्रम् Adverb. ग्रतिक्रान्ता मात्रा यस्य बहुव्रीहिः ; or, मात्राम् ग्रतिक्रान्तम् प्रादिः ; तद् यथा स्यात् तथा ।

ग्रतिवेलभृशात्यर्थातिमात्रोद्गाढ़-निर्भरम् ।
तीव्रैकान्त-नितान्तानि गाढ़-बाढ़-दृढानि च ॥—इत्यमरः ।

सन्ताप्य—सम्—तप+ल्यप् । ल्यप् has been used in connection with ग्रलम् by the rule 'ग्रलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा' ।

चिरप्रसुप्तः—चिरं प्रसुप्तः—सहसुपा । प्र—स्वप+क्त—कर्त्तरि ।

शिल्पिजनसकाशात्—शिल्पी एव जनः—कर्म्मधारयः, तस्य सकाशः—६तत्, तस्मात् ।

नवयोगाम्—नवः योगः यस्याः—बहुव्रीहिः ताम् । योग = adjustment.

Rhetoric,—The fig. of speech is रसवत् ('रसस्येतराङ्गत्वे रसवत्') owing to the existence of the रसs—श्रृङ्गार and करुण । Here the former is subordinate to the latter.

Metre.—ग्रनुष्टुप् ।

Ch. of voice.—वीणा…चिरप्रसुप्तं कामम् प्रतिबोधितवती । घोषवत्या… प्रियया [भूयते], सा…देवी…दृश्यते [मया] ।

Pages 147—149.

Sans. Expl—'वीणां गृहीत्वा निष्क्रान्तः' नवयोगकरणाय इति बोद्धव्यम् ।… 'प्रतीहारम् उपस्थितौ' द्वारदेशम् ग्रागतौ [See page 141]। 'तेन' महासेन-सकाशात् ग्रागतयोः दर्शनदानार्थं 'पद्मावती तावत् ग्राहूयताम्' तया सहैव तयो द्रष्टव्यत्वात् ।…'शीघ्रम्' ग्रविलम्बितम्, पद्मावतीपरिणयात् परम् एव इत्यर्थः, 'ग्रय'

वृत्तान्तः' पद्मावत्या उदयनस्य विवाहः...'श्रुतः' त्वयेति शेषः...'प्रियम्' आनन्दकरम् 'मे ज्ञातिकुलस्य' मम पितृकुलस्य. [वासवदत्तास्थानावस्थितत्वात् महासेनः पद्मावत्या पितेति उच्यते] 'कुशलवृत्तान्त" मङ्गलवार्ता 'श्रोतुम्' तस्य श्रवणम् इत्यर्थः, भवति इति शेषः।

Notes. Pages 147—149.

निष्क्रान्त—निस्-क्रम+क्त—कर्त्तरि। The jester now leaves the stage for good. In this drama विदूषकचरित being a पताका, the jester has nothing to do in the निर्वहण-सन्धि। 'व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते'—सा. द.। 'पताका नायकस्य स्यान्न स्वकीयफलान्तरम्। गर्भे सन्धौ विमर्षे वा निर्व्वाहस्तस्य जायते॥'—सा. द।

रैभ्यसगोत्र etc.—See notes—page 126.

आहूयताम्—आ-ह्वे+कर्म्मवाच्ये लोट् ताम्। Nom—त्वया, Obj—पद्मावती। In order to receive the guests come from Ujjayini to congratulate him. the king wishes himself to be accompanied by Padmavati, as she now steps into the shoes of Vasavadatta.

अयं वृत्तान्तः—The fact of his marriage with पद्मावती, which he did not expect to have reached महासेन so soon.

ज्ञातिकुलस्य—ज्ञातीनां कुलम्—६तत्, तस्य। ज्ञा+क्तिच्—कर्त्तरि। 'ज्ञाति-स्तातसगोत्रयोः'—मेदिनी। [ज्ञाति means तात (i. e. father) and सगोत्र (i. e. relative)]. Padmavati means to say that Vasavadatta's relatives are as dear to her own. [Note that the word ज्ञाति is masculine].

श्रोतुम्=श्रवणम्। The dictum is—'अव्ययकृतो भावे'। The तुम् is in connection with भवति (understood) the rule 'शक-धृष...अस्त्यर्थेषु तुमुन्'।

Pages 150—151.

Sans. Expl.—'अनुरूपम्' आभिजात्यादिगुणानां सदृशम्...'वासवदत्तास्वजनः' वासवदत्तायाः पित्रादिः...'आस्यते' उपवेशनं क्रियते।...'एतं' जनम् रैभ्यादिकं, वासवदत्तया सह उपविष्टेन दृष्टव्यं जनम् इत्याशयः [वासवदत्तायाः अभावे वरम् एकाकिनो राज्ञो दर्शनं न तु—तत्सपत्नीसहितस्य इति पद्मावत्याः मनसि ह्रीभावः वर्त्तते]।...'अत्र' त्वया सह उपविश्य समागतानां दर्शने...'अपरः परिग्रहः' अन्या

स्त्री...'उदासीनम् इव' निरपेक्षम् इव [द्रष्टव्यजनान् प्रति समादराभावसूचकं भवति इत्यर्थः]। 'कलत्रदर्शनार्ह' जन" यस्तु द्रष्टुमर्हति तादृशं जनम् 'कलत्रदर्शनात् परिहरति' पत्नीं न प्रदर्श्य वञ्चयति इत्यर्थः 'इति' एतदाचरणम् 'बहुदोषम्' महान्तम् अपराधम् 'उत्पादयति' जनयति ।...'तात: वा अम्बा वा' वासवदत्तायाः पिता महासेनः वा तन्माता अङ्गारवती वा [वासवदत्तासम्बन्धात् तौ पद्मावत्या अपि पितरौ इति बोद्धव्यम्] 'आविग्ना' सन्तप्ता...। 'एवमेतत्' तातो वा अम्बा वा किं वक्ष्यति इत्यतः उद्वेगकारणं वर्तते एव इत्यर्थः ।

Notes

अनुरूपम्—रूपस्य योग्यम्—अव्ययीभावः ।

परिग्रहः—'पत्नी-परिजनादान-मूलशापाः परिग्रहाः'—अमरः ।

उदासीनम्—उत् - आस + शानच् । आ becomes ई by the rule 'ईदासः' ।

कलत्रदर्शनार्हम्...कलत्रस्य दर्शनम्—इतत्, कलत्रदर्शनम् अर्हति इति कलत्रदर्शन - अर्ह + अच्—कर्त्तरि by the rule 'अर्हः' । This is in supersession of the rule 'कर्मण्यण्' । Therefore the fem is.... अर्हा instead of ....अर्ही । [Note that कलत्र (though meaning wife) is neuter]

N. B. पद्मावती is now in the postion of Vāsavadattā (who is no more). Through this relationship with the latter the कञ्चुकिन् and वसुन्धरा can reasonably claim पद्मावती to be their own. So, her wilful absence will certainly injure their feelings.

कलत्रदर्शनात्—अपादाने ५मी in connection with परिहरति (=वारयति) by the rule 'वारणार्थानाम् ईप्सितः' ।

आविग्ना—Adj. to अहम् understood. आ - विज + क्त—कर्त्तरि ।

Rhetoric.—In आर्यपुत्र, किं मया etc., there is the dr. peculiarity called 'अनुवृत्ति' । 'प्रश्रयादनुवर्त्तनम् अनुवृत्तिः'—सा. द. । In कलत्रदर्शनार्हम् etc., there is युक्ति । 'युक्तिरर्थावधारणम्'—सा. द.

Page 151.—152. Sloka 4.

Sans. Expl.—'किं वक्ष्यति' तातोऽम्बा वा किं भणिष्यति 'इति' विचिन्त्येति शेषः 'मे हृदयं' मम मनः 'परिग्लपितम्' उद्विग्नम्, भवति इति शेषः । 'मया अपि' 'कन्या' अनङ्गा एव दुहिता महासेनस्य इति शेषः 'अपहृता' चौर्येण आनीता, ननु तेन स्वं स्वया दत्ता इत्यर्थः, [अथ] 'न च' 'सा' वासवदत्ता 'रक्षिता' पालिता [अतः

तस्मिन् अहम् अत्यर्थम् अपराद्धः इत्यर्थः]। 'चलैः' अस्थिरैः 'भाग्यैः' भागधेयैः 'महदवाप्तगुणोपघातः' 'महति' पूज्यजने 'अवाप्तः' अनुष्ठितः 'गुणोपघातः' सदाचार-व्यतिक्रमः येन तादृशः अहम् गुरुजने कृतदोषोऽहम् इत्यर्थः, 'पितुः जनितरोषः' उत्पादितजनक-कोपः 'पुत्र इव,' 'भीतः अस्मि' [पितुः कोपम् उत्पाद्य यथा कश्चित् भीतः इव तिष्ठति तथैवाहं दैववशात् पूज्यस्य महासेनस्य समीपे कृतापराधः सन् भीत इव वर्त्ते इत्यर्थः] ॥४॥

Notes, Sloka 4.

वक्ष्यति—ब्रू + लृट् स्यति । Nom.—तातः अम्बा वा understood.

परिशङ्कितम्—परि – शङ्क + क्त—कर्त्तरि । Nom—हृदयम् ।

भाग्यैः—हेतौ ३या । 'दैवं दिष्टं भागधेयं भाग्यं स्त्री नियतिर्विधिः'—अमरः ।

महदवाप्तगुणोपघातः—Adj to अहम् understood. गुणस्य उपघातः—६तत्, महति गुणोपघातः—७तत् । Or, महत् is an adverb modifying भीतः अस्मि । The poet probably meant to connect महत् with गुणोपघात । We have followed that construction in the Eng. Transl.

पितुः—शेषे ६ष्ठी, having सम्बन्ध with रोष ।

जनितरोषः—जन + णिच् + क्त—कर्म्मणि = जनित । जनितः रोषः येन सः—बहुव्रीहिः । Here there is सापेक्षत्वेऽपि गमकत्वात् समासः ।

Rhetoric.—The figures of speech are काव्यलिङ्ग and उपमा ।

Metre—वसन्ततिलक ।

Ch. of voice.—किं वक्ष्यते [तेन]...हृदयेन परिशङ्कितेन [भूयते] अहम्... कन्याम् अपहृतवान्...तां रक्षितवान् ।...गुणोपघातेन [मया]...जनितरोषेण पुत्रेण... भीतेन भूयते ।

Pages 152—153.

Sans. Expl.—न किमित्यादि ।...'किम्' किमपि इत्यर्थः 'रक्षितु' ध्वंसात् निवर्त्तयितुम् 'प्राप्तकाले' विनाशसमये समागते इत्यर्थः । [विनाशकाले आगते कस्यापि रक्षा न भवति इत्यर्थः] ।...'काञ्चकीयः धात्री च' रैभ्यः वसुन्धरा... ।

Notes

प्राप्तकाले—अधिकरणे ७मी । प्राप्तः कालः—कर्म्मधारयः, तस्मिन् ।

Page 153 Sloka 5.

Sans. Expl.—सम्बन्धिराज्यमित्यादि । 'इदं सम्बन्धिराज्यम्' सम्बन्धिनः बान्धवस्य इदं राज्यं वत्सराज्यम् इत्यर्थः 'एत्य' आगम्य [मम] 'महान् प्रहर्षः' अतीव

आनन्दो भवति। 'पुनः' पश्चात्तरे 'नृपसुतानिधनं' श्रुत्वा' राजकन्यायाः वासवदत्तायाः मृत्युं मनसि कृत्वा [मम] 'विषादः' दुःखम् [अपि जायते]। 'दैवं' हे अदृष्ट, 'यदि' 'राज्यं' वत्सराज्यं 'परैः' शत्रुभिः 'अपहृतं स्यात्' बलात् गृहीतं भवेत् 'देव्याः च' वासवदत्तायाः च 'कुशलं' क्षेमं [स्यात्, तदा] 'किं नाम भवता न कृतम्' किम् एव हितं नानुष्ठितं भवेत्? [वत्सराज्यत्यागेन अपि यदि वासवदत्ता लभ्यते, तदा सोऽपि दैवस्य महान् अनुग्रहः स्यादित्यर्थः] ॥५॥

Notes.

सम्बन्धिराज्यम् – सम्बन्ध अस्य अस्तीति सम्बन्धी ; one matrimonially related ; सम्बन्ध + इनि। सम्बन्धिनः राज्यम्—६तत्।

नृपसुतानिधनम्—Obj. of श्रुत्वा। नृपस्य सुता—६तत्, तस्याः निधनम्—६तत्।

Metre.—वसन्ततिलक।

Ch. of Voice.—...महता प्रहर्षेण [भूयते] कृतव...देन। किम्...भवान्... विषान्...राज्येन अपहृतेन भूयेत...कुशलेन [भूयेत]।

Pages 154—155. Sloka 6.

Sans. Expl.—एष भर्त्त्यादि।...'भर्त्ता' प्रभुः उदयनः, 'उपसर्पतु' समीपं गच्छतु...'सबहुमानम्' प्रभूतसमादरपूर्व्वकम्। पृथिव्यामित्यादि। 'पृथिव्यां' जगति 'राजवंश्यानाम्' नृपवंशोद्भवानां 'उदयास्तमयप्रभुः' 'उदये' उन्नतिविधानविषये 'अस्तमये' च विनाशविषये च 'प्रभुः' समर्थः, निग्रहानुग्रहसमर्थः राजचक्रवर्त्ती इत्यर्थः; 'मया काङ्क्षित-बान्धवः' मया सह 'काङ्क्षितम्' अभिलषितं 'बान्धवं' बन्धुत्वं येन सः 'अपि' प्रश्ने 'स राजा' प्रसिद्धः नृपतिर्महासेनः 'कुशली' क्षेमवान् वर्त्तते। [इति काञ्चुकीय-समीपे उज्जयिनीराजकुशलप्रश्नः] ॥६॥

'अथकिम्' इत्यनेन कुशलज्ञापनम्।...'इह अपि' वत्सदेशे अपि 'सर्व्वगतं कुशलं' प्रतिजनस्थितं क्षेमम्...'किम् आज्ञापयति' इत्यनेन सबहुमानं वार्त्तां पृच्छति। 'सदृशम्' कुलशीलादीनाम् योग्यम् 'एतत्' आसनात् उत्थानं सविनयं सन्देशपृच्छा च 'वैदेही-पुत्रस्य' विदेहराजकन्यायाः पुत्रस्य तव।...'आसनस्थेन' उपविष्टेन...'सन्देशः' वार्त्ता।

Notes

सबहुमानम्—बहुः मानः—कर्म्मधारयः, बहुमानेन सह वर्त्तमानं यथा स्यात् तथा—बहुव्रीहिः।

राजवंश्यानाम्—शेषे ६ष्ठी। राज्ञां वंशाः—६तत्, तेषु भवाः इति राजवंश+ यत्, तेषाम्।

For curious students only :—

(i) राजवंशे भवः इति राजवंश्यः ; राजवंश+यत् by the rule 'दिगादिभ्यो यत्' in the sense of 'तत्र भवः'। But the difficulty is that वंश and not राजवंश occurs in the दिगादि list. वंश does not include राजवंश, because the तदन्तविधि is barred by the rule 'समास-प्रत्ययविधौ प्रतिषेधः'। The दिगादि group might, however, be regarded practically as an आकृतिगण।

(ii) राजवंश+यत् in the sense of 'तत्र भवः' by योगविभाग of the word भवे in the rule 'भवे छन्दसि'।

(iii) राजवंशे साधुः इति राजवंश्यः' राजवंश+यत् by the rule 'तत्र साधुः' cf. 'राजवंश्यादयः साध्वर्थे ये भवन्ति'—Vāmana. [ये = यत्-प्रत्यये]। But this is sacrificing sense to grammar.

(iv) वंशे भवाः वंश्याः ; राज्ञां वंश्याः।

उदयास्तमयप्रभुः—Adj. to राजा। उदयश्च अस्तमयश्च—द्वन्द्वः, तयोः प्रभुः—६तत् or ७तत्। इ+अच् (भावे)=अयः meaning गमनम्। अस्तम् (अव्यय) इत्यस्य अयः अस्तमयः—६तत्।

कुशली—कुशलम् अस्ति अस्य इति कुशल+इनि।

मया—(i) त्वया with सह understood, or (ii) मया is the अनुक्तकर्त्ता of काङ्क्षित।

काङ्क्षितबान्धवः—Adj. to राजा। बन्धोर्भावः बान्धवम्, बन्धु+अण्। (i) काङ्क्षितं बान्धवं येन सः—बहुव्रीहिः। The reference probably is to Mahāsena's earnest desire to have Udayana as his son-in-law. (ii) If that reference is not intended then we may also analyse the compound as—मया कर्त्रा काङ्क्षितं बान्धवं येन यस्य वा (according as the क्त in काङ्क्षित is in past or in present tense). N. B. बान्धव in tha sense of बन्धुत्व is seldom used. More generally it means 'a relation.' So the compound may be explained as मया काङ्क्षितः यः बान्धवः। But in this sense मम काङ्क्षितबान्धवः w?uld be a more natural expression.

सर्व्वगतम्—सर्व्वं गतम्—२तत्।

वैदेहीपुत्रस्य—विदेहेषु भवा वैदेही। विदेह+अण्+ङीप्। वैदेह्याः पुत्रः—६तत्, तस्य। मृगावती, the mother of उदयन, was a princess of अयोध्या

and not of विदेह। वैदेही might have been her नामान्तर। मृगावती was the daughter of कृतवर्म्मा, king of अयोध्या।

'याचितुं तां स कन्यां च तत्पितुः कृतवर्म्मणः।
अयोध्यां प्राहिणोद्दूतं कालक्षेपासहो नृपः॥ &c.

—कथासरित् II. I. &c.

Reference to the high lineage in such cases is very common with Bhasa.

यदाज्ञापयति महासेनः (उपविशति)—Udayana takes these words of the कञ्चुकिन् to be those of महासेन and resumes his seat probably because he cannot get up and sit down at the bidding of the कञ्चुकिन्।

Rhetoric.—The fig. of speech in पृथिव्याम् etc. is उदात्त। 'लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते'—सा. द.।

Metre.—अनुष्टुप्।

Ch of Voice—···प्रभुणा···काङ्क्षितशाश्वतेन...तेन राज्ञा कुशलिना [भूयते] ?

Page 156. Sloka 7.

Sans. Expl.—दिष्ट्येति महासेनस्य सन्देशमाह। 'दिष्ट्या' इति हर्षसूचकम् अव्ययम्। 'परैः अपहृतं' शत्रुभिः विजितं 'राज्यं' 'पुनः प्रत्यानीतम्' समुद्धृतम्। 'इति' हेतुबोधकम् अव्ययम्।

'कुतः' इति भाविनो महत्तरस्य अभ्युदयस्य सम्भावनां ज्ञापयति। तदेवाह—कातरेत्यादि। 'ये कातराः' ये अधीराः भवन्ति, [ये] 'अपि वा अशक्ताः' ये च अक्षमाः सामर्थ्यहीनाः भवन्ति, 'तेषु उत्साहः' उद्यमः 'न जायते' [धैर्य-सामर्थ्य-युक्तानामेव कार्येषूद्यमो भवति इत्यर्थः] 'सोत्साहैः एव' उद्यमशीलैः एव 'हि' अवधारणे, 'प्रायेण' बाहुल्येन 'नरेन्द्रश्रीः' राजलक्ष्मीः 'भुज्यते' अनुभूयते। [त्वं तु धैर्यसामर्थ्य-सम्पन्नः उत्साही इत्यतः राजलक्ष्म्या उपभोगम् अर्हसि इत्यर्थः] ॥७॥

Notes.

दिष्ट्या—'दिष्ट्या हर्षे शुभे भाग्ये'—शब्दाब्धिः। अव्ययम्, १मा। See P.81 ante.

इति—हेतौ अव्ययम्। 'इति हेतु-प्रकरण-प्रकाशादि-समाप्तिषु'—इत्यमरः।

कुतः—What follows is the हेतु of हर्ष mentioned in the previous sentence.

कातरा—'अधीरे कातरः'—अमरः।

उत्साहः—उत् – सह + घञ्—भावे।। 'उत्साहोऽध्यवसायः स्यात्'—अमरः।

प्रायेण—प्रकृत्यादित्वात् ३या । 'प्रायस्वानशने मृत्यौ तुल्य-बाहुल्ययोरपि' ।

नरेन्द्रश्रीः—Universal sovereignty. We take the expression in this extended sense so that the *cause* of हर्ष as indicated by कुतः may be prominent.

सोत्साहैः—उत्साहेन सह वर्त्तमानाः सोत्साहाः—बहुव्रीहिः, तैः ।

प्रायेण हि &c.—Cf. 'खड्गेनाक्रम्य भुञ्जीत वीरभोग्या वसुन्धरा'—इति पराशर-संहिता ।

Rhetoric.—The fig. of speech is अप्रस्तुत-प्रशंसा as the प्रस्तु fact 'you are so and so' is inferred from the अप्रस्तुत statement

Metre.—अनुष्टुप् ।

Ch. of voice.—यैः कातरैः, [यैः] अशक्तैः [भूयते]...उत्साहेन...अन्यते सोत्साहाः...नरेन्द्रश्रियम् भुज्यते ।

Sloka 8. Page 156.

Sans. Expl.—आर्येत्यादि ।...'सर्व्वम् एतत्' राज्योद्धरणादिकम्... । अहमित्यादि । 'अहं' 'पूर्व्वं' तावत् कृत्रिमगजप्रयोगावसरे 'अवजितः' नीतिबलात् गृहीतः अभवम्, [तेन महासेनेन] [अतो मम नयहीनत्वम्] । सुतैः सह तस्यात्मजैः सह, पुत्रवात्सल्येन इत्यर्थः 'दृढ़' लालितः' गर्भारम्भ इहपूर्व्वं पालितः । [न तु शत्रुबुद्ध्या घातित इति भावः] ; 'कन्या' महासेनस्य दुहिता, अनूढ़ा वासवदत्ता इति यावत् 'अपहृता' तद्राज्यात् अपवाहिता, मयेति शेषः [तत्कृतोपकारं न गणयित्वा प्रत्यपकारमेवाहं कृतवान् इति मम अकृतज्ञत्वम्] ; 'भूयः' तथा अपहृत्यापि इत्यर्थः 'मया न च रक्षिता' [इति मे नृशंसत्वम्] । [सत्सु अपि मयि एतेषु दोषेषु] 'तस्याः' वासवदत्तायाः 'निधनं च' मरणञ्च श्रुत्वा' अपि आकर्ण्यापि 'तथा एव' पूर्व्ववद् एव 'मयि स्वता' मां प्रति ममता, महासेनस्येति शेषः । 'ननु' वस्तुतस्तु 'उचितान् वत्सान्' स्वत्वानुसारेण मनैव प्राप्यं वत्सदेशं 'प्राप्तुम्' शत्रुभ्य उद्धर्त्तुं 'यत्' अशक्तवम् इति शेषः, यद्वा 'वत्सान् प्राप्तुम्' वत्सानां प्राप्तिरित्यर्थः, अभूत् इति शेषः ; 'अत्र हि' अत्र व्यापारे 'नृपः कारणम्' राजा महासेन एव हेतुः । महासेनप्रभावाद् एवायं मम अभ्युदयः, न तु मम शौर्य्यादिकादित्यर्थः ॥८॥

Notes.

प्रभावः—भू+घञ्—भावे=भावः । प्रकृष्टः भावः इति प्रभावः—प्रादितत् । [Not प्र-भू+घञ् as the rule is 'श्रिणीभुवः अनुपसर्गे'] । 'स प्रभावः प्रतापश्च यत्तेजः कोषदण्डजम्'—अमरः ।

अवजितः—अव-जि+क्त—कर्म्मणि । Udayana was fond of catching

elephants by his skill in playing on the lute. In order to have him, though a rival prince, as his son-in-law, Pradyota [i. e. Mahasena], the king of Avanti, got a huge wooden elephant constructed, and with a number of soldiers hidden inside, he placed it in a jungle in the neighbourhood of Vatsa. Udayana was attracted by the report of the huge elephant, and when he approached it, he was suddenly captured by the soldiers and taken to Ujjayini where he lived for a certain period after which he eloped with Vasavadatta to whom he had been appointed an instructor in lute-playing.

इढ़म्—Adverb, modifying लालित: ।

स्वता—स्वस्य भाव: इति स्वता । स्व+तल् । Cf. महती स्वता Act. 1. Sl. 7.

वत्सान्—वत्सानां निवासो जनपद: इति वत्सा: ; वत्स+अण् । The अण् is elided by the rule 'जनपदे लुप्' । The derivative retains the number and gender of the original word by the rule 'लुपि युक्तवद् व्यक्तिवचने' । cf. अङ्गा:, वङ्गा:, &c.

प्राप्तुम्—Some such word as अशक्तवम् is to be understood after this. As an alternative course, Ganapati suggests that उचितान् might have been a copyist's slip for उचितम् । In either case the तुमुन् is by the rule 'शक-धृष &c.' The best course seems to be to take वत्सान् प्राप्तुम् as meaning वत्सानां प्राप्ति: । 'अव्यय-कृतो भावे' । Cf. श्रोतुम्—page 149, (Text).

Rhetoric.—The fig. of speech is पर्याय । Def.—

'क्वचिदेकमनेकस्मिन्ननेकं चैकगं क्रमात् ।

भवति क्रियते वा चेत् तदा पर्याय इष्यते ॥'—सा. द. ।

Here the dr. peculiarity is प्रियोक्ति—

'स्यात् प्रमापयितुं पूज्यं प्रियोक्तिर्हर्षभाषणम्'—सा. द. ।

Metre.—हरिणी । 'नसमरसलागः षड् वेदैर्हयैर्हरिणी मता' ।

Page 157. Sloka 9.

Sans. Expl.—एष इत्यादि ।...'सन्देश:' अवसित इति शेष: ।...'अत्र-भवती' मान्या वसुन्धरा... ।

षोड़शान्तरित्यादिना श्वश्रूः अङ्गारवत्याः कुशलं पृच्छति—'ननु' प्रश्ने, षोड़शान्तः-पुरज्येष्ठा' षोडशसु 'अन्तःपुरेषु' स्त्रीषु 'ज्येष्ठा' सर्वश्रेष्ठा महिषी 'पुण्या' शुद्धचरिता 'नगरदेवता' पुरस्य अधिष्ठातृ-देवीतुल्या, पूज्या इत्यर्थः, 'मम प्रवासदुःखार्त्ता' श्वशुरयोः

अनुमतिं विनैव तद्देशात् तयोः कन्यया सह मम अपगमेन पीड़िता 'माता' श्वश्रूः अङ्गारवती 'कुशलिनी' स्वस्था वर्त्तते? ॥ ९ ॥

Notes.

षोड़शान्तःपुरज्येष्ठा—Adj. to माता। The word अन्तःपुर means अन्तःपुरस्था स्त्री by लक्षणा। 'अन्तःपुरादिशब्दानां तात्स्थ्यात् नृपदारेष्वपि प्रयोगो बहुधा द्रष्टव्यः'। Cf. 'दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा'—Sak. Act VI. षोड़श अन्तःपुराणि—कर्म्मधारयः, तेषु ज्येष्ठा—७तत्।

N. B. कर्म्मधारय with a संख्यावाचक word is allowed here as there is an उत्तरपद। The rule is 'तद्धितार्थोत्तरपद-समाहारे च'। Cf. त्रिलोकनाथः।

पुण्या—पुनाति इति पुण्यम्। पू+यत्। पुण्यमस्याः अस्तीति पुण्या; पुण्य+अच् (अर्श-आदित्वात्)। 'पूञो यण् ग् ह्रस्वश्च'।

प्रवासदुःखार्त्ता—दुःखेन ऋता—३तत्, the वृद्धि in सन्धि is by the rule 'ऋते च तृतीयासमासे'। प्रवासेन दुःखार्त्ता—३तत्। The reference is to the elopement of उदयन with वासवदत्ता। We do not take the reference to his stay at लावाणक, because the present scene was in all likelihood at कौशाम्बी। See notes on सूर्य्यामुखप्रासाद—pages 127—128 ante.

ननु—A particle implying 'inquiry' 'प्रश्नावधारणानुज्ञानुनयामन्त्रणे ननु'—अमरः।

Rhetoric—The dr. peculiarity is 'पृच्छा'। 'अभ्यर्थनापरैर्वाक्यैः पृच्छार्थान्वेषणं मतम्'—सा. द.।

Metre—अनुष्टुप्।

Ch. of voice ज्येष्ठया पुण्यया नगरदेवतया...दुःखार्त्तया मात्रा कुशलिन्या... [भूयते]?

Pages 158—159.

Sans Expl.—अरोगेत्यादि। 'अरोगा' व्याधिशून्या [नास्ति तस्याः शरीरगतः कोऽपि व्याधिः, परन्तु वासवदत्ताविनाशात् आधिपीड़ितं तस्याः मनः इति सूच्यते] 'भट्टिनी' राज्ञी अङ्गारवती 'भर्त्तारं' स्वामिनं भवन्तमित्यर्थः 'सर्व्वगतं कुशलं' सकलविषयेषु स्थितं मङ्गलं 'पृच्छति' जिज्ञासते। [अथ वासवदत्तायाः अकुशलात् कथं सर्वगतं कुशलं सम्भाव्यते इति पृच्छति सर्व्वगतम् इत्यादि]...'अम्ब' मातः 'ईदृशं कुशलं' वासवदत्ताविनाशात् यादृशं भवत्या दृश्यते तादृशमेव मे कुशलम्। 'मा इदानीम्' [अप्रतीकारे वासवदत्ताविनाशे] न साम्प्रतं 'भर्त्ता' प्रभुर्भवान् 'अतिमात्रम्' अत्यर्थं 'सन्तप्तुम्' शोकं कर्त्तुम् अर्हति इति शेषः। 'धारयतु' धैर्य्य

प्रतिपद्यताम्...'उपरता स्मृता...'महासेनपुत्री' वासवदत्ता...'अनुकम्प्यमाना' सप्रणय' आर्य्यमाणा... ।

Notes.

अरोगा—अविद्यमानः रोगः यस्याः सा—बहुव्रीहिः, by the वार्त्तिक rule 'नञोऽस्त्यर्थानां बहुव्रीहिर्वाच्यो वा चोत्तरपदलोपः' । Opt. form — अविद्यमान-रोगा । This adj. indicates that she is highly afflicted in mind by the death of Vasavadatta.

सर्व्वगतम्—सर्वं गतम्—२तत् । 'सर्व्व' includes Vasavadatta also. Hence, the king cannot reply that all are well.

अतिमात्रम्—Adverb. See Notes—page 132 ante.

सन्तप्तुम्—सम् – तप् + तुम् तुम् in connection with 'अर्हति' to be understood. For a similar mannerism, cf. 'मा खलु मां शप्तुम्'—प्रतिज्ञानाटिका Act III. Bhasa sometimes uses क्त्वा with मा (which is entirely un-Paninian) cf. 'मा इदानीं चिन्तयित्वा' (Act IV and Act V).

उपरताप्यनुपरता &c.—Cf. 'भर्त्तर्यशान् सा हि दग्धाप्यदग्धा' – Act I. 13

अनुकम्प्यमाना—Adj. to महासेनपुत्री । अनु – कम्प + कर्म्मवाच्ये शानच् ।

Page 159. Sloka 10

Sans Expl.—वासवदत्तायाः विनाशे नास्ति राज्ञः कापि अपराधाशङ्का इत्याह—कः कमिति । 'मृत्युकाले' मरणसमये 'कः' अतिसावधानोऽपि को जनः 'कं' 'रक्षितुं' त्रातुं 'शक्तः' समर्थः भवेत् ? न कोऽपि इत्यर्थः । 'रज्जुच्छेदे' रश्मिभङ्गे सति 'के' जनाः 'घटं' धारयन्ति' कूपगतं घटं कूपात् उद्धरन्ति, रज्ज्वां बद्धम् एव घटं मन्ये धारयन्ति, छिन्नायान्तु रज्ज्वाम् न कोऽपि प्रभवति तं घटमुद्धर्त्तुम् इत्यर्थः । 'एवम्' उक्तप्रकारं यथा स्यात् तथा 'वनानां तुल्यधर्म्मः' वनैः सह समानधर्म्मोपेतः 'लोकः' जनः 'काले काले' योग्यसमये उपस्थिते एव इत्यर्थः 'छिद्यते' विनाशमेति इत्यर्थः, 'रुह्यते च' वृद्धिमेति च । कालक्रमेण एव सर्व्वस्य उत्थानं पतनं च घटते इत्यर्थः ॥१०॥

Notes

कः कं शक्तो रक्षितुं मृत्युकाले—Cf. 'प्राप्तकालो न जीवति' ।

रक्षितुम्—तुमुन् by the rule 'पर्य्याप्तिवचनेष्वलमर्थेषु' ।

रज्जुच्छेदे—भावे क्ती । रज्ज्वाः च्छेदः—६तत्, तस्मिन् ।

तुल्यधर्म्मः—तुल्यः धर्म्मः यस्य सः – बहुव्रीहिः । The form should have

been तुल्यधर्मा with अनिच् as समासान्त by the rule 'धर्मादनिच् केवलात्'। The absence of अनिच् is due to अनित्यत्व of समासान्तविधि। 'समासान्तो विधिरनित्यः'।

वनानाम्—६ष्ठी in connection with तुल्य by the rule 'तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्'।

छिद्यते—छिद्+कर्म्मकर्त्तरि लट् ते

वह्यते—वह+कर्म्मकर्त्तरि लट् ते। Here वह is to be taken in its causative sense (being अन्तर्भूतण्यर्थ) and thus सकर्म्मक and then in कर्म्मकर्त्तृवाच्य।

Rhetoric.—The fig.s of speech are दृष्टान्त and उपमा। The dr. peculiarity is श्लेष। 'स श्लेषो भण्यते वाक्यं यत् सादृश्यपुरःसरम्'—सा.द.।

Metre.—शालिनी। 'मात्तौ गौ चेच्छालिनी वेदलोकैः'।

Ch. of Voice.—केन...शक्तेन [भूयते], कैः घटः धार्य्यते ?...लोकेन तुल्यधर्म्मणा...छिद्यते वह्यते...।

Page 160. Sloka 11.

Sans. Expl.—[वासवदत्ता मया नैव विस्मर्त्तुं शक्यते अतः तस्याः स्मरणं नैव अनुकम्पाविषय इत्याह—मा मैवम् इत्यादि]। 'महासेनस्य दुहिता' मत्पूज्यस्य मयि सवात्सल्यस्य च उज्जयिनीराजस्य कन्या वासवदत्ता 'मे' मम 'प्रिया शिष्या' वीणावादनकलायां मत्प्रीतिजनयित्री अन्तेवासिनी 'देवी च' महिषी च। 'सा मया' 'देहान्तरेषु अपि' अन्येषु अपि जन्मसु, 'कथं' केन उपायेन 'स्मर्त्तुं न शक्या'? सर्व्वथा एव सा स्मरणार्हा स्यास्यति इत्यर्थः॥ ११॥

Notes

स्मर्त्तुं न शक्या—Rather स्मर्त्तुं न योग्या (or विस्मर्त्तुं शक्या)। शक+यत्— कर्म्मणि।

सा—उक्तकर्म्म of शक्या। It does not take २या as being the कर्म्म of स्मर्त्तुम्। The dictum is—'प्रधानशक्ताभिधाने गौणशक्तिः अभिहितवद् भवति'। Cf. 'शक्योऽस्य मन्युर्भवता विनेतुम्'—Raghu II.

देहान्तरेषु—अन्ये देहाः देहान्तराणि—नित्यसमासः, तेषु।

Metre.—अनुष्टुप्।

Ch. of voice.—दुहिता...प्रियया शिष्यया देव्या... [भूयते]। ताम् अहं न शक्नुयाम्?

Pages 160—161.

Sans Expl.—अथ धात्री अङ्गारवत्याः सन्देशं विज्ञापयति—आह भट्टिनीति। 'आह' सन्दिशति 'भट्टिनी' राज्ञी अङ्गारवती…'गोपालक-पालकौ' महासेनपुत्रौ 'तादृश एव' तयोस्तुल्य-स्नेहभाजनम् 'प्रथमम् एव' वासवदत्तायाः परिणयात् प्राक् एव 'अभिप्रेतः' मनसा ईप्सितः 'जामाता इति'…। 'अनग्निसाक्षिकं' विवाहे अग्नेः समक्षं वराय कन्या प्रदीयते इति सत्यपि नियमे तथा न कृत्वा इत्यर्थः 'वीणा-व्यपदेशेन' वीणावादन-शिक्षाच्छलेन 'दत्ता' अर्पिता तुभ्यमिति शेषः। 'आत्मनश्च' तथाच तव स्वस्य 'चपलतया' अस्थिरचित्ततया 'अनिर्वृत्तविवाहमङ्गल एव' असम्पन्नविधिवद्-विवाहसंस्कार एव 'गतः' प्रद्रुतः, वासवदत्ताम् अपहृत्य इति शेषः। 'अथ च इतस्तत-पलायनात् परम् 'आवाभ्यां' महासेनेन मया च…'प्रतिकृतिम्' अनुरूपाम् आकृतिं 'चित्रफलकायाम् आलिख्य' चित्रपटे अङ्कयित्वा 'विवाहः निर्वृत्तः' परिणयविधिः समापितः। 'एषा चित्रफलका' वासवदत्ताप्रतिकृतिमतीति शेषः 'तव सकाशं प्रेषिता' तव समीपं प्रेरिता।…'निर्वृतो भव' उपशान्तशोका भव।…'अहो' विस्मये, 'अति-स्निग्धम्' अत्यन्तस्नेहवत् 'अनुरूपं च' तस्याः आत्मनः कुलशीलादिभिः सदृशं च 'अभिहितं' कथितं 'तत्रभवत्या' पूज्यया अङ्गारवत्या।

Notes

गोपालक-पालकौ—गोपालक and पालक were the two sons of महासेन।

प्रथमम्—Adverb. Before Udayana was trickishly taken to Ujjayini and he eloped with Vasavadatta.

अनग्निसाक्षिकम्—Adverb. अग्निः साक्षी यस्य तत् यथा स्यात् तथा बहुव्रीहिः। न अग्निसाक्षिकम्—नञ्तत्।

वीणाव्यपदेशेन—प्रकृत्यादित्वाद् ३या by the rule 'प्रकृत्यादिभ्य उप-संख्यानम्।'—वीणा (=वीणावादनशिक्षणम्) एव व्यपदेशः—कर्मधारयः, तेन।

चपलतया—हेतौ ३या।

अनिर्वृत्तविवाहमङ्गलः—Adj. to त्वम् understood. निर्-वृत्+क्त—कर्तरि=निर्वृत्तम्। न निर्वृत्तम्—नञ्तत्; विवाह एव मङ्गलम्—कर्मधारयः; अनिर्वृत्तं विवाहमङ्गलं यस्य सः—बहुव्रीहिः।

प्रतिकृतिम्—'प्रतिमानं प्रतिबिम्बं प्रतिमा प्रतियातना। प्रतिच्छाया प्रतिकृतिः'—अमरः।

चित्रफलकायाम्—अधिकरणे ७मी। चित्रस्य फलका—६तत्, तस्याम्। The marriage in effigy has been referred to also in Pra. Yaug. Act IV. The word फलक is, according to lexicon, either masc. or neuter. 'फलकोऽस्त्री'—इत्यमरः।

निर्वृत्तः—निर्—वृत्—क्त—कर्त्तरि। Distinguish it from निर्वृत्त and निर्वृत्त। See Page 54 ante.

अतिस्निग्धम्—Adverb. अति स्निग्धम्—प्रादितत्।

Rhetoric.—In मम वा etc. there is the dramatic peculiarity called उत्कीर्त्तन। '....भूतकार्य्याख्यानमुत्कीर्त्तनं मतम्'—सा. द.।

Page 162. Sloka 12.

Sans. Expl.—'एतत् वाक्यम्' उज्जयिनीराजमहिष्या प्रेरितः सन्देशः 'राज्यलाभशतात् अपि' बहूनाम् अपि राज्यानां प्राप्तेः 'प्रियतरम्' अधिकतरम् सुखकरम् इत्यर्थः। 'यत्' यतः 'अस्मासु' मयि इत्यर्थः 'अपराद्धेषु अपि' तत्तनयापहरणादिति बोद्धव्यम् [तया] 'स्नेहः' वात्सल्यभावः 'न विस्मृतः' मनसो नैव अपसारितः ॥ १२ ॥

Notes

राज्यलाभशतात्—५मी by the rule 'पञ्चमी विभक्ते'। राज्यानां लाभः—तेषां शतम्—६तत्, तस्मात्।

अस्मासु—Plural for singular by the rule 'अस्मदो द्वयोश्च'।

अपराद्धेषु—Adj. to अस्मासु। अप—राध+क्त—कर्त्तरि, तेषु। The अपराध is his elopement with V*a*savadatt*a*.

Rhetoric.—The fig. of speech is विशेषोक्ति in the second half.

Metre.— अनुष्टुप्।

Ch. of Voice—वाक्येन एतेन प्रियतरेण [भूयते] .....स्नेह...विस्मृतवती [सा]।

Pages 162—163.

Sans. Expl.—आर्य्यपुत्रेत्यादि।...'चित्रगतं गुरुजनं' चित्रे निवेशितां पूज्य वासवदत्ताम् इत्यर्थः 'अभिवादयितुं' वन्दितुम्...।...'इम्' आश्चर्यसूचकध्वनिः, आवन्तिकाया सादृश्यदर्शनात्। 'अतिसदृशी' अत्यर्थसदृशी तुल्यदर्शना 'इयम्' चित्रगता वासवदत्ता...। 'न सदृशी' न केवलं तुल्यरूपा, 'सा एव' तया सह अस्याः कोऽपि च भेदो न विद्यते इत्यर्थः।

Notes.

गुरुजनम्—गुरुः एव जनः—कर्म्मधारयः, तम्। Out of respect for V*a*savadatt*a*, Padm*a*vat*i* called her a गुरुजन।

सदृशी—समाना इव पश्यति (=ज्ञानविषयो भवति) इति सदृशी। समान—दृश्+कञ् (कर्म्मकर्त्तरि)+ङीप्।

Rhetoric.—In चित्रगतं गुरुजनम् etc. there is the dramatic peculiarity called सन्धि [as this is a step towards the re-union of the नायिका which is the subject-matter of the निर्वहण-सन्धि]। 'बीजोपगमनं सन्धिः'—सा. द.।

Page 163. Sloka 13.

Sans. Expl.—अस्येत्यादि। 'अस्य स्निग्धस्य वर्णस्य' वासवदत्तायाः एतस्य मनोरमस्य वर्णस्य 'कथ' केन प्रकारेण 'दारुणा' घोरा 'विपत्तिः' विनाश इत्यर्थ [संघटितेति शेषः]। 'इदं च चित्रे दृश्यमानं 'मुखमाधुर्य' मुखस्य सौन्दर्य्यम् 'कथम्' अग्निना दूषितम्' वह्निना दग्धम्? सर्व्वथा तादृशस्य रूपसम्पत्तेरीदृशी दारुण-विपत्ति र्न संगच्छते इत्यर्थः ॥ १३ ॥

Notes.

स्निग्धस्य—Adj. to वर्णस्य। स्निह + क्त—कर्त्तरि।

विपत्तिः—Nom. of अभवत् understood. वि – पद + क्तिन्—भावे।

मुखमाधुर्य्यम्—Obj. to दूषितम्। मधुरस्य भावः माधुर्य्यम्; मधुर + ष्यञ्। मुखस्य माधुर्य्यम्—६तत्।

दूषितम्—दुष + क्त – कर्म्मणि। In णिच् 'दुष' is changed into दूष (with long ऊ) by the rule 'दोषो णौ'। Another reading—जूषितम् = destroyed. 'यूष हिंसायाम्, जूष च' – भ्वादिः, परस्मै। जूष + क्त – कर्म्मणि।

Rhetoric.—The fig. of speech is विषमः (विरूपयोः संघटना)।

Metre.—अनुष्टुप्।

Ch of Voice.—···दारुणया विपत्त्या [अभूयत]। इदं···मुखमाधुर्य्यम्··· अग्निः दूषितवान्?

Pages 164—165.

Sans. Expl.—'आर्य्यपुत्रस्य प्रतिकृतिम्' भवतः प्रतिच्छन्दकं 'दृष्ट्वा' 'जानामि' स्वप्रत्ययं द्रढयामि इत्यर्थः 'इयं प्रतिकृति 'आर्य्यायाः' वासवदत्तायाः 'सदृशी, सर्व्वतः तुल्यदर्शना 'न वा इति'।

…'सदृशतया तुल्यदर्शनत्वात् इत्यर्थं…'चित्रदर्शनात् प्रभृति' यदा त्वं वासवदत्तायाः प्रतिकृतिं दृष्टवती तस्मात् आरभ्य इत्यर्थः प्रहृष्टोद्विग्नाम्' आह्लादिता' त्रस्तां च…'प्रतिकृत्याः सदृशी' प्रतिच्छन्दस्य अनुरूपा काचित् नारी 'इह एव' अस्मिन् एव राजप्रासादे··· । 'आम्' वाक्यार्थाभ्युपगमसूचकम् अव्ययम्। ……'कन्याभावे' अनूढावस्थायाम्…'मम भगिनिका इति' एषा मम स्वसा भवति इति उक्त्वा 'न्यासो निक्षिप्तः' चारित्रावेक्षणार्थं मदन्तिके रक्षिता इत्यर्थः। 'प्रोषितभर्त्तृका' प्रोषितः

विदेशस्य: 'भर्त्ता' स्वामी यस्या: सा [ब्राह्मणभगिनिका] 'परपुरुषदर्शनं परिहरति' पतिव्यतिरिक्तजनस्य समक्षं नैव आगच्छति इत्यर्थ: । 'तत्' तत: 'आर्य्या'' मान्यां तां ब्राह्मणभगिनिकां... ।

Notes. Pages 164—165.

सदृशतया—इती ३या । सदृश+तल्, तया ।

सदृशी—Adj. to नारी understood.

आम्—An interjection in the sense of 'yes'.

कन्याभावे—अधिकरणे ७मी । कन्याया: भाव:—६तत्, तस्मिन् ।

प्रोषितभर्त्तृका—प्र – वस+क्त—कर्त्तरि=प्रोषित:, प्रोषित: भर्त्ता यस्या: सा—बहुव्रीहि: । समासान्त: कप् is compulsory here by the rule 'नद्युतश्च'।

परपुरुषदर्शनम्—पर: पुरुष: – कर्म्मधारय:, तस्य दर्शनम्-६तत् ।

मया सह आगतम्—This means 'who will be coming with me' rather than 'who has come with me.' The suggested Expl. lessens the demerit involved in परपुरुषदर्शन on the part of V.

Rhetoric.—In मम कन्याभावे etc. there is the dr. peculiarity called निर्णय [of the निर्वहण-सन्धि] । '...निर्णय: पुन: अनुभूतार्थकथनम्' —सा द. ।

Page 166. Sloka 14.

Sans Expl.—'यदि विप्रस्य भगिनी' पद्मावत्या कथिता न्यासरूपेण रक्षिता नारी यदि ब्राह्मणस्य स्वसा भवेत्, [तत: सा] 'अन्या भविष्यति' वासवदत्ता-व्यतिरिक्ता कापि नारी भविष्यति [इति] 'व्यक्तम्' निश्चितम् । 'परस्परगता' अन्योन्ययोर्मध्ये स्थिता 'रूपतुल्यता' आकृते: सादृश्यं 'लोके' जगति 'दृश्यते' [अत: वासवदत्ताया: तुल्याकृति: कापि ब्राह्मणभगिनी अपि भवेत् इत्यर्थ: ॥ १४ ॥

Notes.

व्यक्तम्—Adverb. वि—अञ्ज+क्त – भावे ।

परस्परगता—Adj. to रूपतुल्यता । परस्परं गता – २तत् ।

रूपतुल्यता—Obj. of दृश्यते । तुल्यस्य भाव:, तुल्यता ; तुल्य+तल् । रूपस्य तुल्यता—६तत् ।

Rhetoric.—The fig. of speech is अर्थान्तरन्यास ।
Metre.—अनुष्टुप् ।

Ch. of Voice—...भगिन्या...अन्यया भविष्यते । परस्परगतां रूपतुल्यताम् ...पश्याम: [वयम्] ।

Pages 167—168.

Sans. Expl.—...'उज्जयिनीतः' तन्नगर्य्याः, आगत इति शेषः...'भर्तृकायाः हस्ते' राज्ञ्याः पद्मावत्याः समीपे—'तं प्रतिग्रहीतुम्' तं न्यासं पुनरादातुम्...'स ब्राह्मणः' येन आवन्तिका न्यासरूपेण रक्षिता इत्याशयः...'शीघ्रं प्रवेश्यताम्' सत्वरं प्रासादमध्यम् आनीयताम् 'अभ्यन्तर-समुदाचारेण' प्रासादमध्ये कर्त्तव्येन पाद्यादिदान-कर्म्मणा...'ताम् आनय' न्यस्ताम् आवन्तिकाम प्रतिपादनार्थमिति शेषः... ।

Notes.

भर्तृकायाः—Ref. to पद्मावती । 'देवी कृताभिषेकायाम् इतरासु च भर्तृनी' । The epithet देवी would apply to वासवदत्ता who is कृताभिषेका ।

भवितव्यम्—The Nom. is तेन understood.

प्रवेश्यताम्—प्र – विश + णिच् + कर्म्मणि लोट् ताम् । Nom.—त्वया understood, Obj.—ब्राह्मणः ।

अभ्यन्तर-समुदाचारेण—करणे ३या । अभ्यन्तरस्य or अभ्यन्तरे समुदाचारः—६तत् or ७तत् । With the formalities to be observed and the course of conduct to be followed when a stranger is conducted inside the palace.

Page 168. Sloka 15.

Sans. Expl.—प्रच्छाद्येतादि । 'नृपतेः' राज्ञः उदयनस्य 'हितार्थं' राज्योद्धरणादिमङ्गलसाधनार्थम् 'राजमहिषीं' राज्ञः कृताभिषेकां पत्नीं वासवदत्तां 'प्रच्छाद्य' गोपयित्वा 'मया' 'कामम्' स्वच्छन्दम् 'इदं हितम्' पद्मावतीपरिणय-राज्योद्धरणादि-शुभकर्म्म 'कृतम्' अनुष्ठितम् 'इति अवेक्ष्य' एतत् विविच्य 'मम कर्म्मणि नाम' पूर्व्वोक्ते मम कर्त्तव्ये एव 'सिद्धे अपि' सफलतां गते अपि, 'असौ पार्थिवः' राजा उदयनः 'किं वक्ष्यति इति' कुप्यति वा सिद्ध्यति वा इति 'मे हृदयं' मम मनः 'परिशङ्कितं' भीतम् वर्त्तते ॥ १५ ॥

Notes.

प्रच्छाद्य—प्र – छद + णिच् + ल्यप् ।

राजमहिषीम्—राज्ञः महिषी—६तत्, ताम् । 'कृताभिषेका महिषी'—अमरः ।

कामम्—Adverb. 'कामं प्रकामेऽनुमतौ ।

कर्म्मणि—भावे ७मी ।

हितमित्यवेक्ष्य—Some might connect it with कृतम् । We have taken it with परिशङ्कितम् ।

परिशङ्कितम्—परि - शङ्क + क्त—कर्त्तरि ।

किं वक्ष्यतीति &c.—Cf. 'अवान्तरे अवधकातरतां गतोऽस्मि'—Sak. III.

Rhetoric.—The fig. of speech is विशेषोक्ति ।

Metre—वसन्ततिलक ।

Ch. of. voice.—... अहम्...इदं चिन्तितम् कृतवान्...अमुना पार्थिवेन किं वक्ष्यते...हृदयेन परिशङ्कितेन [भूयते] ।

Page 169—171.

Sans. Expl.—अथ राजानं प्रदर्श्य प्रतीहारी आह—एष भर्त्ता इत्यादि । 'उपसर्पतु' राज्ञः समीपं गच्छतु...यौगन्धरायणकृतं जयशब्दं श्रुत्वा स्वरस्य अतिपरिचितत्वात् अथ च पूर्व्वमेवामौ ग्रामदाहे दग्ध इति विश्वासात् राजाह—'श्रुतपूर्व्वः इव' पूर्व्वपरिचित इव 'स्वरः' कण्ठध्वनिः । ...'स्वसा' भगिनी 'पद्मावत्याः हस्ते' पद्मावतीसमीपे... 'अथकिम्' ममैव भगिनी न्यास इति निश्चितम् । 'त्वर्य्यताम्' [प्रतिहारीं प्रति एष आदेशः] 'प्रियं ते निवेदयामि' अभीष्टं सन्देशं विज्ञापयामि । '...दिष्ट्या' भाग्येन...'स्मरति' माम् इति शेषः ।...'एष न्यासः' एषा सा ब्राह्मणस्य स्वसा मम हस्ते न्यासरूपेण स्थापिता इत्यर्थः 'निर्य्यातय' प्रत्यर्पय... । 'साक्षिमत्' साक्षियुक्तं यथा स्यात् तथा 'न्यासः' 'निर्य्यातयितव्यः' प्रत्यर्पयितव्यः । इह अत्र न्यास निर्य्यातन-व्यापारे...अधिकरणं मान्यो । 'नीयताम् इदानीम्' गृह्यताम् अधुना [इत्युक्ता न्यासं निर्यातयति] ।

जयतु etc.—This was acc. to the custom of uttering जयशब्द while approaching the king. Acc. to पद्मनाभ and others जयतु and जयन्तु are not to be used (अनभिधानात्) and जयति and जयन्ति are to be used in their place 'जे सुवन्तोक्तिवर्ज्जौ' ।

त्वर्य्यताम् भगिनिका—Here भगिनिका means भगिनिकानयनम् ।

श्रुतपूर्व्वः—पूर्व्वम् श्रुतः इति श्रुतपूर्व्वः—सुप् सुपेति समासः । 'भूतपूर्व्वे चरट्' इति निर्द्देशात् श्रुतशब्दस्य पूर्व्वनिपातः । Though the voice was too well-known to the king yet he failed to recognise the minister, as he believed that the minister had been consumed by fire at *Lavanaka* and also because Yaug. was still under his guise.

त्वर्य्यताम्—त्वर + णिच् + कर्म्मवाच्ये लोट् ताम् ।

ते—क्रियायोगे ४र्थी in connection with the verb निवेदयामि ।

निर्य्यातय—निर् -यत (चुरादि) + लोट् हि। 'निर्य्यातन' वैरशुद्धौ दाने न्यासार्पणेऽपि च'—इति मेदिनी।

साक्षिमत्—Adverb. साक्षिन्+मतुप्।

अधिकरणम्—विधेय to the उद्देश्य word रैभ्य: and भवभवती। अधि-कृ+ल्युट्—अधिकरणवाच्ये। अधिकरण means 'court'. Here it means perhaps 'court officers' standing as witnesses, the two functions being conceived as combined here.

Rhetoric—In निर्य्यातय पद्मावति etc., there is the dramatic peculiarity called उपदेशन। 'शिक्षा स्यादुपदेशनम्'।

Page 172.

Sans. Expl.—'आवन्तिकां निर्वर्ण्य' आवन्तिकावेशधारिणीं वासवदत्तां मुहु विलोक्य 'अम्भो' आश्चर्ये अव्ययम्। 'कथं महासेनपुत्री' किम् एषा प्रद्योतस्य कन्या वासवदत्ता [परकलत्रमुखदर्शनं परिहरता राज्ञा पूर्वं न दृष्टा वासवदत्ता, सम्प्रति धात्रीवचनात् तामालोक्य एतदाह इति बोद्धव्यम्]। 'प्रविश त्वम् अभ्यन्तरम्' प्रासादमध्यं याहि। 'न खलु प्रवेष्टव्यम्' न अन्तर्गृहं यातव्यम् [यौगन्धरायणस्य वासवदत्तायाश्च सम्यक् निर्णयात् परं तथा वासवदत्ताप्रतिग्रहो भवेत् इत्याशयेन एतदाह] 'मम भगिनी' मम स्वसा [सा मम भगिनी चेत् कथमन्तःपुरं गमिष्यति ?] 'महासेनपुत्री खलु एषा' एषा वासवदत्ता एव [अनेन राज्ञ: निर्णयो जात: इति सूचितम्]।

Notes.

निर्वर्ण्य—निर् - वर्ण + णिच् + ल्यप्।

कथं महासेनपुत्री—In order to avoid the sight of another's wife, the king did not see Vasava. so long.

न खलु न खलु—आवेगे द्विरुक्तिः। The minister detains her with the view of having her re-united with the husband after full recognition.

Page 173. Sloka 16.

Sans. Expl.—['भो राजन्'] 'भारतानां कुले' भरतवंशीयानां राज्ञां वंशे 'जात:' त्वम् उत्पन्नोऽसि [एतत्कुलसम्भूतानां राज्ञां मन: परस्त्रीविमुखमिति इति प्रसिद्धि: परस्त्री त्वया नैव अभ्यन्तरं नेतव्या इति भाव:] 'विनीत:' विनयसम्पन्न [अत: दुर्विनीतत्वं न करिष्यसि इति भाव:] 'ज्ञानवान्' विवेकसम्पन्न: 'शुचि:' पवित्रस्वभाव:। 'तत्' तस्मात राजधर्मस्य देशिक:' राजधर्मप्रवर्त्तक: अन्येषामपि

राज्ञा धर्म्मोपदेष्टा सन् त्वं बलात् धर्म्माद्यनुरोधम् अवमत्य 'स्प्रष्टुं न अर्हसि' परपत्नीं बलेन ग्रहीतुं न अर्हसि ॥१६॥

Notes. Sloka 16.

भारतानाम्—भरतस्य गोत्रापत्यानि पुमांसः इति भारताः ; the descendants of भरत। भरत was the illustrious son of दुष्यन्त (and शकुन्तला) from whom were descended the Pandavas. Udayana was fifth in descent from अभिमन्यु, the son of अर्ज्जुन। Thus अभिमन्यु, परीक्षित्, जनमेजय, शतानीक, सहस्रानीक, उदयन। See विष्णुपुराण IV. 19.

विनीतः etc.—The adjectives indicate that the king was in no way expected to do the impolite act of taking hold of another's wife by sending her inside his harem.

देशिकः—Adj. to त्वम्। देष्टुं शीलमस्य इति देशी। दिश+णिनि–कर्त्तरि। देशी एव इति देशिकः देशिन्+कन्~स्वार्थे। Cf. आदेशिकः—page 12. Text.

बलात्—ल्यब्लोपे कर्म्मणि ५मी। —बलम् आश्रित्य इत्यर्थः।

Rhetoric.—The fig. of speech is उदात्त। Def—'उदात्तं वस्तुनः सम्पद् महतां चोपलक्षणम्'। [No काव्यलिङ्ग as a हेतुवाचक word (तत्) has been explicitly used]. The dr. peculiarity is नीतिः।

Metre.—अनुष्टुप्।

Ch. of voice. [त्वया]...ज्ञातेन विनीतेन ज्ञानवता शुचिना [भूयते]... देशिकेन [त्वया]...अर्ह्यते।

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Sans. Expl.—...भवत्वित्यादि। 'भवतु' न परभार्य्याम् लिप्से इत्यर्थः [तथापि]—'रूपसादृश्यम्' वासवदत्तया सह अस्याः तुल्यरूपताम्। 'संक्षिप्यताम्' प्रतिसंह्रियताम् अपनीयताम् इत्यर्थः 'यवनिका' अवगुण्ठनम्। 'जयतु स्वामी' इति यौगन्धरायणस्य तथा 'जयतु आर्य्यपुत्रः' इत्यनेन वासवदत्ताया आत्मप्रकाशः। 'भयं' हर्षं [अभीष्टजनस्य अप्रत्याशितरूपेण लाभादयं हर्षः]

Notes.

रूपसादृश्यम्—सदृशस्य भावः सादृश्यम्, सदृश+ष्यञ्। रूपस्य सादृश्यम्, ६तत्।

संक्षिप्यताम्—सम्–क्षिप्+कर्म्मणि लोट् ताम्। Nom.—त्वया understood. The existence of the Purdah system can be traced even to the remote age of the author.

यवनिका—युनाति (आवृणोति) अनया इति यवनिका। यु+ल्युट् करणे +ङीप्। Then स्वार्थे कन् (+टाप्)। Also spelt with ज। The word means 'a curtain', here it means 'a veil.' Some take it here to mean 'curtain' behind which Vasavadatta might have been placed. Their case does not seem to be very strong; because, in all propriety, she was produced personally before रैभ्य and वसुन्धरा who were asked to be witnesses.

[Some are of opinion that the curtains used in the representation of a drama were called यवनिका as dramas in India were developed under Greek (यवन) influence].

जयतु स्वामी—Yaug. here is expected to have taken off his guise.

Rhetoric.—The dr. peculiarity is क्षति। 'लब्धार्थशमनं क्षतिः'—सा. द.।

Page 174. Sloka 17.

Sans. Expl.—किं नु इत्यादि 'मा' वासवदत्ता 'मया भूयः दृश्यते' पूर्व्वमपि समुद्रगृहे दृष्टा पुनरपि अत्र दृश्यते इत्यर्थः। 'किं नु' वितर्के 'इदं सत्यम्' वासवदत्तादर्शनं तत्त्वत एव भवति [अथवा] 'स्वप्नः' अप्रकृतविषयः [जागर्म्मि स्वपिमि वा इति सन्देहः]। 'अनया' वासवदत्तया 'एवं दृष्टया अपि' समुद्रगृहे अनेनैव रूपेण अवलोकितया अपि 'तदा' तस्मिन् समये 'अहं' वञ्चितः' प्रतारितः अभवम्, न तु तां तदा लब्धवान् इत्यर्थः ॥१७॥

Notes.

भूयः—Adverb. She was once seen before at समुद्रगृह in Rajagriha.

स्वप्नः—विधेय to the उद्देश्य word 'इदम्'। स्वप्+नन्, by the rule 'स्वपो नन्'।

दृष्टया—Adj. to अनया, the Nom. of वञ्चितः।

Rhetoric.—The fig. of speech is सन्देह।

Metre.—अनुष्टुप्।

Ch. of voice—ताम् अहम्...पश्यामि...अनेन सत्येन...स्वप्नेन...[भूयते]। इयम्...दृष्टा...मां वञ्चितवती।

Page 174.

Sans. Expl.—स्वामिन्, देव्यपनयनेत्यादि। 'देव्यपनयनेन' देवीं वासवदत्तां प्रच्छाद्य अन्यत्र नीत्वा इत्यर्थः: 'कृतापराधः खलु अहम्' अहमेव दोषम् अनुष्ठितवान्,

(नात्र भवतो वचने देव्या अपराधः, यतः मद्विहितम् एव अज्ञातवास-समुदाचारं रचन्ती सा भवद्दर्शनं तदा पर्यहरत् इत्याशयः)......'अन्तुम् अर्हति' मां क्षमताम्... 'यौगन्धरायणः भवान् ननु' सर्व्वथैव राज्ञः हितकारी इत्यर्थः [अतः क्षमाप्रार्थनावसरः नैव विद्यते इति भावः] ।

Notes.

देव्यपनयनेन—करणे ३या । देव्याः अपनयनम्—६तत्, तेन ।

कृतापराधः—Adj. to अहम् । कृतः अपराधः येन सः—बहुव्रीहिः ।

Rhetoric.—The dr. peculiarity is प्रसाद [of the निर्वहणसन्धि] । Def.—'शुश्रूषादिः प्रसादः स्यात्' ।

Page 174. Sloka 18.

Sans. Expl.—यौगन्धरायणस्य निकटं स्वामिहितकारित्वं प्रपञ्चयति—मिथ्योन्मादैः इत्यादिना । 'मिथ्योन्मादैः च' छलेन उन्मत्तवदाचरणैः 'युद्धैः च' रणैश्च 'शास्त्रदृष्टैः मन्त्रितैः च' तथा नीतिशास्त्रानुमोदिताभि मन्त्रणाभिश्च इत्येतैः 'भवद्यत्नैः खलु' भवतः चेष्टाभिरेव 'मज्जमानाः वयं' अनर्थसलिले विपद्यमानाः वयम् 'समुद्धृताः' विपद्‌: रक्षिताः । पूर्व्वं त्वमेव उज्जयिन्याम् उन्मत्तवत् भ्रमन् आत्मपरपक्षयोः वृद्धि-क्षयोपायान् विधाय युद्धैः परपक्षम् आकुलयन् मां शत्रुकृतावरोधात् उद्धृतवान् इत्यनेन राजभक्तिस्ते पूर्व्वमेव दर्शिता, अतः सर्व्वथा मम हितकारिणस्ते क्षमाप्रार्थनया प्रयोजनं नास्तीव इत्यर्थः ॥१८॥

Notes.

मिथ्योन्मादैः—करणे ३या । मिथ्या उन्मादाः—कर्म्मधारयः तैः । When Udayana was captured by Pradyota, the king of Ujjayini, Yaug. went there as a mad man and with the help of Rumanwat, disguised as a श्रमण-mendicant, and Vasantaka, as an old and deformed Brahmin, contrived to humble down the enemy in a number of skirmishes and was at last successful in releasing the king. This forms the subject-matter of the play called प्रतिज्ञा-यौगन्धरायण also called 'प्रतिज्ञा-नाटिका' by Bhasa. [Bhasa's version differs slightly from that of the कथासरित्-सागर] ।

शास्त्रदृष्टः—Adj. to मन्त्रितैः । शास्त्रेण दृष्टाः, तैः—३तत् ।

मन्त्रितैः—करणे ३या । मन्त्र+क्त—भावे ।

भवद्‌यशैः:—करण ३या। भवतः यशाः:—६तत्, तैः।

मज्जमानाः:—Adj. to वयम्। मज्ज+शानच् The root has been used in आत्मनेपद by the dictum 'आत्मनेपदमिच्छन्ति परस्मैपदिनः क्वचित्'।

समुद्धृताः:—सम्-उत्-धृ+क्त—कर्म्मणि। Nom.—भवता understood or, मिथ्योन्मादैः etc.

Rhetoric.—The dr. peculiarity is निर्णय। '—निर्णयः पुनः। अनुभूतार्थकथनम्'—सा. द.

Ch. of voice—...मज्जमानान् अस्मान् समुद्धृतवान् [भवान् ...[or, समुद्धृतवन्तः भवद्‌यशाः etc.]।

Pages 175

Sans. Expl.—स्वामिभाग्यानाम् इत्यादि। अथ आत्मश्लाघां परिहरन् आह—'स्वामिभाग्यानाम्' प्रभोः राज्ञः अदृष्टलभ्यानां वृद्धिजयादीनाम् 'अनुगन्तारः वयम्' अस्मा दृशाः राजकर्म्मकराः अनुयायिन एव। [राज्ञः अभ्युदयस्तस्यैव अदृष्टवशात् भवति, वयं तु केवलं निमित्तमात्रम् इत्यर्थः]। 'अस्महे' विस्मये। 'आर्य्या खलु इयम्' आवन्तिका ममैव भर्त्तुर्ज्येष्ठा महिषी। 'आर्य्ये' पूज्ये 'सखीजनसमुदाचारेण' भवतीं प्रति सखीवत् व्यवहारेण 'अजानन्त्या' आर्य्यां भवतीं न अवगच्छन्त्या मया 'अतिक्रान्तः समुदाचारः' लङ्घिता कर्त्तव्यपद्धतिः, अतः मया अपराधः कृत एव इत्यर्थः। 'तत्' तस्मात् 'शीर्षेण' मस्तकेन मस्तकम् अवनमय्य प्रणामेन इत्यर्थः, 'प्रसादयामि' अनुनयामि इत्यर्थः। ['पद्मावतीम् उत्थाप्य' प्रणामनताम् इति पूर्व्ववाक्यात् अनुमेयम्]...'अविधवे' चिरं पतिसाहचर्य्यसौभाग्यवती...। 'अपराध्यति' अपराधकर्त्ता। 'अर्थिनः अर्थिजनस्य मम 'स्वम्' आत्मीयं 'शरीरम्' 'नाम' अभ्युपगमे अव्ययम्, अपराध्यति, तव शरणागतायाः मम दोषः न तु तव। यद्वा 'अर्थिनः' यौगन्धरायणस्य 'स्वम्' आत्मीयम् आयत्तीकृत-मित्यर्थः शरीरम्, ममेति शेषः अपराध्यति। यौगन्धरायणस्य वचने स्थितायाः मम न किमपि स्वातन्त्र्यमासीत्। कार्य्यवशात् तदधीनस्य मह्यैव अयापराधः, न भवत्याः।

Notes

स्वामिभाग्यानाम्—कर्म्मणि ६ष्ठी। स्वामिनः भाग्यानि—६तत्, तेषाम्।

अनुगन्तारः—Adj. to वयम्। अनु-गम्+तृच्—कर्त्तरि।

सखीजनसमुदाचारेण—करणे ३या। सखी एव जनः—कर्म्मधारयः, तस्य समुदाचारः—६तत्, तेन। The word समुदाचारः is very frequently used by Bhasa like the word समवस्था by Kalidasa. समुदाचार occurs also in Kalidasa's शकुन्तला Act V.

अजानन्त्या—Adj. to मया understood. नञ्—ज्ञा+शतृ+ङीप्, इया। Nom. of अतिक्रान्तः।

शीर्षेण—करणे इया।

अविधवे—सम्बोधन। विगतः धवः (=पतिः) यस्याः सा विधवा—बहुव्रीहिः। न विधवा नञ्तत्। This benediction comes uppermost in Vasavadatta's mind as: she, on her own part, knows the pangs of separation from husband.

अर्थिस्वम्—Adj. to शरीरम्। अर्थिनः स्वम् इतत्। [The reading seems to be corrupt here]. See Sans. Expl. Woolner explains it as—"If anything offends, it is your suppliant form." In this Expl. अर्थिन् refers to पद्मावती।

Rhetoric.—In स्वामिभाग्यानाम् etc. and in उत्तिष्ठ etc. there is the dr. peculiarity भाषण [of the निर्वहणसन्धि]। Def.—'सामदानादि भाषणम्'—सा. द.।

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Sans. Expl.—'अनुगृहीता अस्मि' तव कृत्लाभेन इति शेषः। अथ वासवदत्तायाः अपनयने हेतुं पृच्छति—वयस्येत्यादि 'वयस्य' हे सखे इत्यर्थः...'देव्यपनये' देव्याः वासवदत्तायाः अन्यत्र नयने 'का कृता ते बुद्धिः' किं फलमुद्दिश्य त्वया मतिः कृता? अथ देव्यपनयफलमाह—'कौशाम्बीमात्रं परिपालयामि इति' शत्रुहस्तात् कौशाम्बीराज्यम् उद्धरिष्यामि इति [तत्र पद्मावती-परिणयेन मगधाधिपतेः साहाय्यं प्राप्य इत्यवधार्यम्]।...किं न्यासकारणम्' कस्मात् देवी न्यास इति रक्षिता? पुष्पकभद्रादिभिः 'आदेशिकैः' भविष्यद्वक्तृभिः 'आदिष्टा' कथिता 'स्वामिनः' भवतः 'देवी भविष्यति' राज्ञी भविष्यति, पद्मावत्या भवतः परिणयो भविष्यति इति आदेशिकेभ्यः ज्ञात्वा मया वासवदत्ता न्यास इति पद्मावतीहस्ते प्रक्षिप्ता इत्यर्थः। 'इदम्' न्यासरक्षणं 'अपि' प्रश्ने...। 'शठः खलु' तज्ज्ञात्वा अपि नावदत् अतः वञ्चक एव...। देव्याः कुशलनिवेदनार्थम्' कुशलिनी वासवदत्ता इति ज्ञापनार्थम्...'प्रतिनिवर्ततां' गच्छतु उज्जयिनीम् इति शेषः।...'न न' देव्यश्वात्रभवती च न केवलं गमिष्यतः, अपि तु सर्वे एव वयम्।

Notes.

देव्यपनये—अधिकरणे सप्तमी। अप—नी+अच्—भावे=अपनयः (=अपनयनम्), तस्मिन्।

ते—अव्यय meaning 'त्वया'। 'ते-मेशब्दौ निपातेषु' इति वामनः।

कौशाम्बीमात्रम्—कौशाम्बी एव इति कौशाम्बीमात्रम्—नित्यसमासः, तत्।

कौशाम्बी was the capital of वत्सराजा। Here by कौशाम्बी, the whole kingdom of वत्सराजा is meant. Yaugandharayana's object was to bring about the marriage of पद्मावती, the princess of Magadha, with Udayana and thereby to recover वत्सराजा with the help of the king of Magadha.

N. B. कौशाम्बी has been identified with the modern Kosam, a village situated near Allahabad. It was one of the most ancient cities being mentioned in the Ramayana and the शतपथब्राह्मण। Also see F. N. P 23 INTRO.

कौशाम्बीमात्रं परिपालयामि इति—Simply that I (as your minister) should rule the country of कौशाम्बी which you have lost. Whatever may be the grammatical position of मात्र here, it certainly means 'simply', 'only' (अवधारण)। Some take it to mean कृत्स्न (entire). 'मात्रं कार्त्स्न्येऽवधारणे'। In that case the exposition should be कृत्स्ना कौशाम्बी इति कौशाम्बीमात्रम्। Here also the विग्रहवाक्य: is अस्वपद but not with एव (which means अवधारण)।

न्यासकारण—न्यासस्य कारणम्—६तत्।

पुष्पकभद्रादिभि: Adj. to आदेशिकै:। पुष्पकभद्र was the name of an astrologer; पुष्पकभद्र: आदि: येषाम्—बहुव्रीहि:, तै:।

(See P. 12 Text)

आदेशिकै:—Nom. of आदिष्टा। आदेश: (Prediction) एषाम् अस्ति इति आदेशिका:। आदेश+ठन्, तै:। Or, आ—दिश+णिनि=आदेशिन:, ते एव इति आदेशिका:; आदेशिन्+क—स्वार्थे। हेमचन्द्र cites the word आदेशिन् to mean 'an astrologer.'

शठ: खलु कृतघ्नान्—See Sloka 14, Act I.

सर्वै: एव ज्ञातम्—Most probably सर्व does not include वसन्तक।

कुशलनिवेदनार्थम्—कुशलस्य निवेदनम्—६तत्; तस्मै इदम् इति कुशल-निवेदनार्थम्—नित्यसमास:।

Page 178. Sloka 19.

Sans. Expl.—('भरतवाक्यम्' सूत्रधारकृत-नाटकोपसंहारवाक्यम्)—इमामित्यादि। 'न:' अस्माकं, प्रजानाम् इत्यर्थ: 'राजसिंह:' श्रेष्ठो राजा 'सागरपर्यन्तां' समुद्रसीमां 'हिमवद्विन्ध्यकुण्डलाम्' हिमवान् हिमाचल: विन्ध्यश्च कुण्डले कर्णभूषणे यस्या: ताम्, हिमवता विन्ध्येन च शोभिताम् इत्यर्थ: 'एकातपत्राङ्काम्' एकम् एव आतपत्र'

राजसिंहम् 'अङ्कः' चिह्नं यस्याः ताम्, अनन्यशासनाम् इत्यर्थः 'इमां महीम्' एतां पृथ्वीं 'प्रशास्तु' स्वप्रभावेन पालयतु। अस्माकं राजा प्रतापेन सर्व्वां महीं स्वायत्तां करोतु इत्यर्थः ॥१६॥

Notes

भरतवाक्यम्—What follows (viz. the concluding verse) is a benediction from the lips of the सूत्रधार। This is one of the chief characteristics of a Sanskrit drama. भरत—is a synonym of नट। 'भरता इत्यपि नटा चारणास्तु कुशीलवाः'—इत्यमरः। This utterance is called भरत-वाक्य because it is pronounced by the सूत्रधार, the principal भरत (i. e. नट), and also perhaps is intended to commemcrate the name of sage Bharata, the father of Indian dramaturgy.

इमां &c.—Six out of twelve dramas of Bhāsa end with almost the same benedictory verse.

सागरपर्य्यन्ताम्—Adj. to महीम्। सागरः पर्य्यन्तः (=सीमा) यस्याः—बहुव्रीहिः, ताम्।

हिमवद्विन्ध्यकुण्डलाम्—हिमवान् च विन्ध्यश्च – द्वन्द्वः, तौ कुण्डले यस्याः—बहुव्रीहिः, ताम्।

एकातपत्राङ्काम्—आतपात् त्रायते इति आतपत्रम्; umbrella. आतप – त्रै + क। एकम् आतपत्रम्—कर्म्मधारयः, तत् अङ्कः यस्याः—बहुव्रीहिः, ताम्।

राजसिंहः—Nom. of प्रशास्तु। राजा सिंह इव—उपमित-तत्। It cannot be said definitely whether this is a proper name or a benedictory epithet of the then reigning king.

प्रशास्तु—प्र—शास +लोट्, तु।

Rhetoric.—The dr. peculiarity is प्रशस्ति। Def.—'नृपदेशादि-शान्तिस्तु प्रशस्तिरभिधीयते'—सा. द.।

Ch. of Voice—राजसिंहेन सागरपर्य्यन्ता—कुण्डला—पत्राङ्का इयं मही प्रशास्यताम्।

निष्क्रान्ताः सर्व्वे इति अङ्कपरिसमाप्तिः।

अङ्कः—'अन्तर्निष्क्रान्तनिखिलपात्रोऽङ्क इति कीर्त्तितः—सा. द.। See P. 49 ante.

स्वप्ननाटकमवसितम् इत्यनेन नाटक-परिसमाप्तिरुच्यते।

अवसितम्—अव – सो + क्त—कर्त्तरि। For the meaning, cf. अवसान।

Appendix I.

श्रीसोमदेवभट्टविरचितः कथासरित्सागरः ।

लावाणको नाम तृतीयो लम्बकः । *

प्रथमस्तरङ्गः ।

एवं स राजा वत्सेशः क्रमेण सुतरामभूत् ।
प्राप्तवासवदत्तस्तत्सुखासक्तैकमानसः ॥३॥
यौगन्धरायणश्चास्य महामन्त्री दिवानिशम् ।
सेनापती रुमण्वांश्च राज्यभारमुदूहतुः ॥४॥
स कदाचिच्च चिन्तावानानीय रजनौ गृहम् ।
निजगाद रुमण्वन्तं मन्त्री यौगन्धरायणः ॥५॥
पाण्डवान्वयजातोऽयं वत्सेशोऽस्य च मेदिनी ।
कुलक्रमागता कृत्स्ना परं च गजसाह्वयम् ॥६॥
तत्सर्वमजिगीषेण त्यक्तमेतेन भूभृता ।
इहैव चास्य संजातं राज्यमेकत्र मण्डले ॥७॥
स्त्रीमद्यमृगयासक्तो निश्चिन्तो ह्येष तिष्ठति ।
अस्मासु राज्यचिन्ता च सर्वानेन समर्पिता ॥८॥
तदस्माभिः स्वबुद्ध्यैव तथा कार्यं यथैष तत् ।
समग्रपृथिवीराज्यं प्राप्नोत्येव क्रमागतम् ॥९॥
एवं कृते हि भक्तिश्च मन्त्रिता च कृता भवेत् ॥१०॥
परिपन्थी च तत्रैकः प्रद्योतो † मगधेश्वरः ।
पार्ष्णिग्राहः स हि सदा पश्चात् कोपं करोति नः ॥१९॥
तदस्य कन्यकारत्नमस्ति पद्मावतीति यत् ।
तदस्य वत्सराजस्य कृते याचामहे वयम् ॥२०॥
कन्यां वासवदत्तां च स्थापयित्वा स्वबुद्धितः ।
दत्त्वाग्निं वासके ब्रूमो देवी दग्धेति सर्वतः ॥२१॥

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* Suitably abridged.

† प्रद्योत is the name of the father of पद्मावती । S. V. mentions the name of the brother only, viz. दर्शक (which name occurs also in Budha-swamin's बृहत्कथाश्लोकसंग्रह) ।

नान्यथा तां सुतां राज्ञे ददाति मगधाधिपः ।
एतदर्थं स हि मया प्रार्थितः पूर्वमुक्तवान् ॥२२॥
नाहं वत्सेश्वरायैतां दास्याम्यात्माधिकां सुताम् ।
तस्य वासवदत्तायां स्नेहो हि सुमहानिति ॥२३॥
सत्यां देव्यां च वत्सेशो नैवान्यां परिणेष्यति ।
देवी दग्धेति जाताया ख्यातौ सर्वं तु सेत्स्यति ।२४॥
पद्मावत्यां च लब्धायां सम्बन्धी मगधाधिपः ।
पश्चात्कोपं न कुरुते सहायत्वं च गच्छति ॥२५॥
ततः पूर्वां दिशं जेतुं गच्छामोऽन्याश्च तत्क्रमात् ।
इत्थं वत्सेश्वरस्यैतां साधयामोऽखिलां भुवम् ॥२६॥
कृतोद्योगेषु चास्मासु पृथिवीमेष भूपतिः ।
प्राप्नुयादेव पूर्वं हि दिव्या वागेवमब्रवीत् ॥२७॥

बहुदोषो हि विरहो राज्ञो वासवदत्तया ।
एवं रुमण्वतोक्तः सन्नाह यौगन्धरायणः ॥५५॥
नान्यथोद्योगासक्तिः स्यादनुद्योगी च निश्चितम् ।
राजनि व्यसनिन्यतनश्येदपि यथास्थितम् ॥५६॥

अथ देवीपितुश्चण्डमहासेनाद् विशङ्कसे ।
स सपुत्रश्च देवी च वचः कुरुत एव मे ॥६०॥

इत्येतन्निश्चितमतेः श्रुत्वा यौगन्धरायणात् ।
रुमण्वानब्रवीदेवं तर्हि यद्येष निश्चयः ॥१०४॥
तद्गोपालकमानीय देव्या भ्रातरमादृतम् ।
संमन्त्र्य च समं तेन सम्यक् सर्व्वं विधीयताम् ॥१०५॥
एवमस्त्विति वक्ति स्म ततो यौगन्धरायणः ।
तत्प्रत्ययाद्रुमण्वांश्च चक्रे कर्तव्यनिश्चयम् ॥१०६॥
अन्येद्युर्मन्त्रिमुख्यौ तौ दूतं व्यसृजतां निजम् ।
गोपालकं समानेतुमुत्कण्ठाव्यपदेशतः ॥१०७॥

आगतं तदहश्चैनं स्वैरं यौगन्धरायणः ।
निनाय सरुमण्वत्कं गृहं गोपालकं निशि ॥१०८॥

स च राजहितैषी सन् दुःखावहमपि स्वसुः ।
गोपालकोऽनुमेने तत्कर्त्तव्यं हि सतां वचः ॥१११॥

एवमेतद्विनिश्चित्य ततो यौगन्धरायणः ।
गोपालको रुमण्वांश्च ततो मन्त्रमिति व्यधुः ॥११८॥

युक्त्या लावाणकं यामः सह देव्या नृपेण च ।
पर्यन्तो मगधासन्नवर्ती हि विषयोऽस्ति सः ॥११९॥

सुभगाखेटभूमित्वाद् राजवाससन्निधानकृत् ।
तत्रान्तःपुरमादीप्य क्रियते यच्च चिन्तितम् ॥१२०॥

देवी च स्थाप्यते नीत्वा युक्त्या पद्मावतीगृहे ।
छन्नस्थितायाः येनास्याः सैव स्याच्छीलसाक्षिणी ॥१२१॥

एवं रात्रौ मिथः कृत्वा मन्त्रं सर्वेऽपरेऽहनि ।
यौगन्धरायणाद्यास्ते प्राविशन् राजमन्दिरम् ॥१२२॥
तत्रैवमथ विश्रब्धो वत्सराजो रुमण्वता ।
देव लावाणकेऽस्माकं गतानां वर्तते शिवम् ॥१२३॥

स चातिरम्यो विषयस्तत्र चाखेटभूमयः ।
शोभनाः सन्ति ते राजन्घासाश्च सुयवसाः ॥१२४॥

बाधते तं च नैकट्यात् सर्वं स मगधेश्वरः ।
तत्तत्र रक्षाहेतोश्च विनोदाय च गम्यताम् ॥१२५॥

एतच्छ्रुत्वा स वत्सेशः समं वासवदत्तया
क्रीडैकलालसश्चक्रे गन्तुं लावाणके मतिम् ॥१२६॥

इति लावाणके प्रथमस्तरङ्गः ।

अथ द्वितीयस्तरङ्गः ।

ततः पूर्वोक्तया युक्त्या वत्सराजं सवल्लभम् ।
यौगन्धरायणाद्यास्ते निन्युर्लावाणकं प्रति ॥१॥

वत्सेश्वरोऽपि निवसंस्तस्मिन्देशे दवीयसीम् ।
आखेटकार्थमटवीमटति स्म दिने दिने ॥५॥

एकस्मिन्दिवसे तस्मिन् राजन्याखेटकं गते ।
कार्तव्यसंविदं कृत्वा गोपालकसमन्वितः ॥६॥

यौगन्धरायणो धीमान् सरुमण्वद्वसन्तकः ।
देव्या वासवदत्ताया विजने निकटं ययौ ॥७॥
तत्र तां राजकार्येऽत्र साहाय्ये तत्तदुक्तिभिः ।
प्रह्वामभ्यर्थयामास भावा पूर्वं प्रबोधिताम् ॥८॥
सानुमेने च विरहक्लेशदायि तदात्मनः ।
किं नाम न सहन्ते हि भर्तृभक्ताः कुलाङ्गनाः ॥९॥
ततस्तां ब्राह्मणीरूपां देवीं यौगन्धरायणः ।
स चकार कृती दत्त्वा योगं रूपविवर्तनम् ॥१०॥
वसन्तकं च कृतवान् काणं वटुकरूपिणम् ।*
आत्मना च तथैवाभूत् स्थविरब्राह्मणाकृतिः ॥११॥
तथारूपां गृहीत्वाथ तां देवीं स महामतिः ।
वसन्तकसखः स्वैरं प्रतस्थे मगधान् प्रति ॥१२॥
तथा वासवदत्ता सा स्वगृहान्निर्गता सती ।
अगाच्चित्तेन भर्तारं पन्थानं वपुषा पुनः ॥१३॥
तन्मन्दिरमथादीप्य दहनेन रुमण्वता ।
हा हा वसन्तकयुता देवी दग्धेत्यघोषयत् ॥१४॥

यौगन्धरायणः सोऽथ सह वासवदत्तया ।
वसन्तकेन च प्राप मगधाधिपतेः पुरम् ॥१६॥
तत्रोद्यानगतां दृष्ट्वा समं ताभ्यामुपाययौ ।
पद्मावतीं राजसुतां वार्यमाणोऽपि रक्षिभिः ॥१७॥
पद्मावत्याश्च दृष्ट्वैव ब्राह्मणीरूपधारिणीम् ।
देवीं वासवदत्तां तां दृशोः प्रीतिरजायत ॥१८॥
सा रक्षिणो निषिध्यैव ततो यौगन्धरायणम् ।
आनाययद् राजकन्या ब्राह्मणाकृतिमन्तिकम् ॥१९॥
पप्रच्छ च महाब्रह्मन् का ते बाला भवत्यसौ ।
किमर्थमागतोऽसीति सोऽपि तां प्रत्यभाषत ॥२०॥
इयमावन्तिका नाम राजपुत्रि सुता† मम ।
अस्याश्च भर्ता व्यसनी त्यक्त्वैमां क्वचिद् गतः ॥२१॥

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* In S. V., Vasantaka does not accompany Yaug. to Rajagriha.

† Described as स्वसा in S. V.

तदेतां स्थापयाम्यद्य हस्ते यशस्विनि ।
यावत्तमानयाम्यस्या गत्वान्विष्याचिरात् पतिम् ॥२२॥

भ्राता काणवटुश्चायमिहैवास्याः समीपगः ।
तिष्ठत्वेकाकिनी भावदुःखं येन न यात्यसौ ॥२३॥

इत्युक्ता राजतनयामङ्गीकृतवचास्तया ।
तामामन्त्र्य स सन्मन्त्री द्रुतं लावाणकं ययौ ॥२४॥

ततो वासवदत्तां तां स्थितामावन्तिकाख्यया ।
वसन्तकं चानुगतं तं काणवटुरूपिणम् ॥२५॥

सहादाय कृतोदारसत्कारा स्नेहशालिनी ।
पद्मावती स्वभवनं विवेश बहुकौतुकम् ॥२६॥

तत्र वासवदत्ता च प्रविष्टा चित्रभित्तिषु ।
पश्यन्ती रामचरिते सीतां सेहे निजव्यथाम् ॥२७॥

तामुत्तमां विनिश्चित्य महार्हैरात्मनः समैः ।
पद्मावती यथाकाममुपचारैरुपाचरत् ॥२९॥

अथ वासवदत्तायाश्चक्रे देव्याः प्रसङ्गतः ।
अम्लानमालातिलकौ वत्सेशात् पूर्वशिक्षितौ ॥२१॥

अत्रान्तरेऽतिदूरासु भ्रान्त्वाखेटकभूमिषु ।
वत्सराजश्चिरादागात् सायं लावाणकं पुनः ॥४७॥
भस्मीकृतमपश्यच्च तत्रान्तःपुरमग्निना ।
देवीं दग्धां च शुश्राव मन्त्रिभ्यः सवसन्तकाम् ॥४८॥
श्रुत्वैव चापतद् भूमौ मोहेन हृतचेतनः ।
तद् दुःखानुभवक्लेशमपाकर्तुमिवेच्छता ॥४९॥
क्षणाच्च लब्धसंज्ञः संजज्वाल हृदये शुचा ।
आविष्ट इव तत्स्थदेवीदाहेच्छयाग्निना ॥५०॥
विलपन्नथ दुःखार्तो देहत्यागैकसंमुखः ।
क्षणान्तरे स नृपतिः संस्मृत्यैतदचिन्तयत् ॥५१॥
विद्याधराधिपः पुत्रो देव्यास्तस्या भविष्यति ।
एतन्मे नारदमुनिर्वक्ति स्म न च तन्मृषा ॥५२॥
इयं किमपि नीतिस्तु प्रयुक्ता मन्त्रिभिर्भवेत् ।
अतो मम भवेज्जातु तया देव्या समागमः ॥५५॥

तत् पश्याम्यत्र पर्य्यन्तमित्यालोच्य स भूपतिः ।
निदधे हृदये धैर्यं बोध्यमानश्च मन्त्रिभिः ॥५६॥
एवं गते स्ववृत्तान्ते लावाणकगतैस्तदा ।
गत्वा मगधराजाय चारैः सर्वं निवेदितम् ॥५८॥
स तद् बुद्ध्वैव कालज्ञो वत्सराजाय तां सुताम् ।
दातुं पद्मावतीमैच्छत्पूर्वं तन्मन्त्रिमार्गिताम् ॥५९॥
ततो दूतमुखेनैनमर्थं वत्सेश्वराय सः ।
यौगन्धरायणायापि संदिदेश यथेप्सितम् ॥६०॥
यौगन्धरायणोक्त्या च वत्सेशोऽङ्गीचकार तत् ।
प्रच्छादितै तदर्थं स्याद् देवी जात्विति चिन्तयन् ॥६१॥
ततो लग्नं विनिश्चित्य तूर्णं यौगन्धरायणः ।
तस्मै मगधराजाय प्रतिदूतं व्यसर्जयत् ॥६२॥
ततः स दुहितुस्नेहनिजेच्छाविभवोचितम् ।
विवाहोत्सवसंभारं चकार मगधेश्वरः ॥६६॥
सा चाभीष्टवरप्राप्त्या मुदं पद्मावती ययौ ।
प्राप वासवदत्ता च तद्वार्ताकर्णनाच्छुचम् ॥६७॥
इत्थं निह्नौकृतः शश्वन्न च भर्तान्यथा त्वयि ।
वसन्तकोक्तिरित्यस्याः सख्यौव विदधे धृतिम् ॥६९॥
अथासन्नविवाहायाः पद्मावत्या मनस्विनी ।
अम्लानमालातिलकौ दिव्यौ भूतश्चकार सा ॥७०॥
ततो वत्सेश्वरस्तत्र संप्राप्ते समयेऽहनि ।
ससैन्यो मन्त्रिभिः साकं परिणेतुं किलाययौ ॥७१॥
प्रविश्य मगधेशस्य वत्सेशोऽप्यथ मन्दिरम् ।
सनाथं पतिपत्नीभिः कौतुकागारमाययौ ॥७६॥
तत्र पद्मावतीमन्तर्ददर्श कृतकौतुकाम् ॥७७॥
ततः स वेदीमारुह्य तस्या जग्राह यत् करम् ।
तदेवारब्धतां प्राप तस्य पृथ्व्याः करग्रहे ॥७९॥
साक्षीकृत्य च तत्कालमग्निं यौगन्धरायणः ।
अद्रोहप्रत्ययं राज्ञो मगधेशमकारयत् ॥८४॥
मन्त्रभेदभयादेवं मगधेश्वरमभ्यधात् ।
अद्यैव नाथ वत्सेशः प्रयाति लावाणकादिति ॥८८॥

अथोज्जयाल वत्सेशो भुक्तपीतपरिच्छदः ।
मन्त्रिभिः सममादाय वधूं पद्मावतीं ततः ॥९०॥
पद्मावत्या विसृष्टं च सुखमारुह्य वाहनम् ।
तथैव च समादिष्टैः सन्नाहधरकैः सह ॥९१॥
आगाद्वासवदत्तापि गुप्तं संन्यस्य पृष्ठतः ।
कृतरूपविवर्तं तं पुरस्कृत्य वसन्तकम् ॥९२॥
क्रमाल्लावाणकं प्राप्य वत्सेशो वसतिं निजाम् ।
प्रविवेश समं वध्वा, देवीचित्तं तु कैवलः ॥९३॥
एत्य वासवदत्तापि सा गोपालकमन्दिरम् ।
प्रविवेशाथ निशीथे च परिष्ठाप्य महत्तरान् ॥९४॥
तत्र गोपालकं दृष्ट्वा भ्रातरं दर्शितादरम् ।
कण्ठे जग्राह रुदती बाष्पव्याकुललोचनम् ॥९५॥
तत्क्षणे स्थितसंविच्च तत्र यौगन्धरायणः ।
आययौ सकमण्वल्कस्तया देव्या कृतादरः ॥९६॥
सोऽस्याः प्रोत्साहविश्लेष दुखं यावद् व्यपोहति ।
तावत् पद्मावतीपार्श्वं प्रयुक्ते महत्तराः ॥९७॥
आगतावन्तिका देवि किमप्यस्मान् विहाय तु ।
प्रविष्टा राजपुत्रस्य गृहं गोपालकस्य सा ॥९८॥
इति पद्मावती सा तैर्विज्ञप्ता स्वमहत्तरैः ।
वत्सेश्वराग्रे साशंका तानेवं प्रत्यभाषत ॥९९॥
गच्छतावन्तिका ब्रूथ निक्षेपत्वं हि मे स्थिता ।
तद्व किं ते यत्राहं तत्रागम्यतामिति ॥१००॥
तच्छ्रुत्वा तेषु यातेषु राजा पद्मावतीं रहः ।
पप्रच्छ मालातिलकौ केनेमौ ते कृताविति ॥१०१॥
सावोचदथ मद्गेहे न्यस्ता विप्रेण केनचित् ।
आवन्तिकाभिधा या वा तस्याः शिल्पमिदं महत् ॥१०२॥
तच्छ्रुत्वैव च वत्सेशो गोपालगृहमाययौ ॥१०३॥
प्रविवेश च गत्वा तद् द्वारस्थितमहत्तरम् ।
अन्तस्थदेवीगोपालमन्त्रिद्वयवसन्तकम् ॥१०४॥
तत्र वासवदत्तां तां ददर्श प्रोषितागताम् ॥१०५॥
पपात च महीपृष्ठे शोकविषविह्वलः ॥१०६॥

ततः साप्यपतद् भूमौ गात्रैर्विरहपाण्डुरैः ।
विललाप च निन्दन्ती तदाचरितमात्मनः ॥१०७॥
अथ तौ दम्पती शोकदीनौ रुरुदतुस्तथा ।
यौगन्धरायणोऽप्यासीद् बाष्पधौतमुखो यथा ॥१०८॥
तथाविधः च तच्छ्रुत्वा काले कोलाहलं तदा ।
पद्मावत्यपि तत्रैव साकुला समुपाययौ ॥१०९॥
क्रमादवगतार्था च राजवासवदत्तयोः ।
तुल्यावस्थैव साप्यासीत् स्निग्धमुग्धा हि सत्स्त्रियः ॥११०॥
मगधेशसुतालाभात्तव साम्राज्यकाङ्क्षिणा ।
कृतमेतन्मया देव देव्या दोषो न कश्चन ॥११२॥
इयं तस्याः सपत्नीव प्रवासे शीलसाक्षिणी ।
इत्युवाचाथ वत्सेशं धीरो यौगन्धरायणः ॥११३॥
अहमेव विशाम्यग्निमावयोः शुद्धिप्रकाशने ।
इति पद्मावती तत्र जगादामत्सराशया ॥११४॥
अहमेवापराध्यामि यत्कृते सुमहानयम् ।
सोढो देव्यापि हि क्लेश इति राजाप्यभाषत ॥११५॥
अग्निप्रवेशः कार्यो मे राज्ञो हृदयशुद्धये ।
इति वासवदत्ता च बभाषे बद्धनिश्चया ॥११६॥
ततः स कृतिनां धुर्यो धीमान् यौगन्धरायणः ।
आचम्य प्राङ्मुखः शुद्ध इति वाचमुदैरयत् ॥११७॥
यद्यहं हितकृद् राज्ञो देवी शुद्धिमती यदि ।
ब्रूत भो लोकपालास्तच्चेद् देहं त्यजाम्यहम् ॥११८॥
इत्युक्त्वा विरते तस्मिन् दिव्या वागुदभूदियम् ।
धन्यस्त्वं नृपते यस्य मन्त्री यौगन्धरायणः ॥११९॥
यस्य वासवदत्ता च भार्या प्राग्जन्मदेवता ।
न दोषः कश्चिदेतस्या इत्युक्त्वा वागुपारमत् ॥१२०॥
गोपालकसहितोऽपि च राजा यौगन्धरायणाचरितम् ।
स्तौति स्म वत्सराजो मेने पृथ्वीं च हस्तगताम् ॥१२२॥
दधदथ नृपतिः स मूर्तिमत्यौ निकटगते रतिनिर्वृती इवोभे ।
अनुदिनसहवाससानुरागे निजदयिते परमुत्सवं बभार ॥१२३॥

इति लावाणकलम्बके द्वितीयस्तरङ्गः ।

Appendix II

METRE

पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा ।
वृत्तमक्षर-संख्यातं जातिर्मात्राकृता भवेत् ॥

In Sanskrit poetry a verse has 4 feet (पाद). It is of two kinds—वृत्त and जाति। वृत्त is that in which *letters* are counted, and जाति is that which is determined by *measures* (मात्रा)। N. B. In each case the लघुत्व and गुरुत्व of letters are taken into account. In वृत्त—a letter be it लघु or गुरु is counted as one. In जाति—a लघु or light vowel is counted as one, and a गुरु or heavy vowel is counted as two.

वृत्त is divided into 3 classes :—समवृत्त, अर्द्धसमवृत्त, and विषमवृत्त ।

समम‌र्द्धसमं वृत्तं विषमञ्चेति तत्त्रिधा ।
समं समचतुष्पादं भवत्यर्द्धसमं पुनः ॥
आदिस्तृतीयवद् यस्य पादस्तुर्यो द्वितीयवत् ।
भिन्नचिह्नं चतुष्पादं विषमं परिकीर्त्तितम् ॥

A समवृत्त has all the 4 feet similar, e. g. वंशस्थ, वसन्ततिलक, &c. In an अर्द्धसमवृत्त the 3rd foot is similar to the Ist, and the 4th foot is similar to the 2nd ; e. g. पुष्पिताग्रा। [For definition, &c. see below]. A विषमवृत्त has all the 4 feet dissimilar, e. g. उद्गता in भारवि 12. 1 ; and also some varieties of उपजाति ।

The most popular variety of जाति is आर्य्या ।

The following is the rule regarding the लघुत्व and गुरुत्व of a letter,—

सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।
वर्णः संयोगपूर्व्वश्च तथा पादान्तगोऽपि वा ॥

Translation.—A letter with अनुस्वार, a long vowel, and a letter with विसर्ग, are heavy. Also, a letter immediately

preceding a conjunct consonant is heavy. A light letter at the end of a foot is *sometimes* regarded as heavy.

In वृत्त, each foot has particular number of letters, but they must be arranged according to लघु and गुरु in each case. For this, rules have been framed by authors of treatises on छन्द: । In those rules certain letters have been adopted each of which technically represents a particular combination of लघु and गुरु letters. Thus,

मस्त्रिगुरुस्त्रिलघुश्च नकारो
भादिगुरु: पुनरादिलघु र्यः ।
जो गुरुमध्यगतो र ल-मध्य:
सोऽन्तगुरु: कथितोऽन्तलघुस्त: ॥
गुरुरेको गकारस्तु लकारो लघुरेकक: ॥

A लघु vowel is generally represented as ⏑, and a गुरु vowel as—(or a hyphen).

Thus,

म = — — —	ज = ⏑ — ⏑
न = ⏑ ⏑ ⏑	र = — ⏑ —
भ = — ⏑ ⏑	स = ⏑ ⏑ —
य = ⏑ — —	त = — — ⏑
ग = —	ल = ⏑

The various metres employed in the Swapna-Vasavadatta with their definitions and scansions are given below:—

1. अनुष्टुप्—I. 2. 7, 10, 15 ; IV. 4, 6, 8, 9, 10 ; V. 6, 8, 9, 10. 11 ; VI. 3, 6, 7, 9, 11. 12, 13, 14, 16, 17, 18, 19.

The अनुष्टुप् metre consists of 4 feet (पाद) of 8 syllables each. The अनुष्टुप् has many varieties (e. g. पथ्या, चपला, &c.), the purest and commonest form called वक्त्र or श्लोक being defined as follows.—

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।
द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥

5th syllable	in every foot	—light
7th „	in 2nd and 4th feet	—light
„ „	in 1st and 3rd „	—heavy
6th „	in every foot	—heavy
(Other syllables		—optional)

In compliance with the general definition of अनुष्टुभ् the following two conditions also should be satisfied :—

(i) 'न प्रथमात् स्नौ' । This amounts to saying that in every foot either the 2nd or the 3rd should be heavy ; and

(ii) "द्वितीय-चतुर्थयोः रच" । In even feet if the 3rd is light, the 4th also must be light. (According to some, this second condition is not compulsory.)

Almost all the apparent violations of this metre come under one or other of the varieties of अनुष्टुभ् । Thus, if in any foot the 5th 6th and 7th are in म-measure (i.e.— — —) the metre is called म-विपुला (e. g. VI. 3, 11, 12, 14, 18) ; if they are in भ measure, the metre is भ-विपुला ; if they are in न-measure, the metre is न-विपुला (also called चपला e. g. VI. 6) ; and so on.

Different permutations of possible measures give rise to innumerable varieties. The varieties are often found mixed up with one another.

2. आर्या—I. 1 ; IV. 3, 5.

Def.—यस्याः पादे प्रथमे द्वादश मात्रा तथा तृतीयेऽपि ।
अष्टादश द्वितीये पञ्चदश चतुर्थके सार्या ॥

[1st foot—12 *Matras* ; 2nd—18, 3rd—12, and 4th—15 *Matras*].

Scansion :—ध्र द य म वे न्दु स व र्णा

वा स व द त्ता व लौ ब ल स्य त्वाम् ।

- - ⏑ - ⏑ - -
प श्चा व तौ षं पू र्वौ
⏑ - ⏑ - - ⏑ - - -
व स न्त का लौ भु जौ पा ताम् ॥

3. उपजाति—V. 5, 13.

उपजाति is a mixture of इन्द्रवज्रा metres.

Def :— स्यादिन्द्रवज्रा यदि तौ जगौ गः
उपेन्द्रवज्रा जतजास्ततो गौ ।
अनन्तरोदीरितलक्ष्मभाजौ
पादौ यदीयावुपजातयस्ताः ।
इत्थं किलान्यास्वपि मिश्रितासु
स्मरन्ति जातिष्विदमेव नाम ।

इन्द्रवज्रा—त, त, ज, ग, ग, i. e. - - ⏑, - - ⏑, ⏑ - ⏑, -, -,
उपेन्द्रवज्रा—ज, त, ज, ग, ग, i. e, ⏑ - ⏑, - - ⏑, ⏑ - ⏑, -, -,

Those which have their feet characterised by the above two metres (viz. इन्द्रवज्रा and उपेन्द्रवज्रा) are called उपजाति। Mixtures of other specially kindred metres also, e. g. वंशस्थ (otherwise called वंशस्थविल) and इन्द्रवंशा, go by the same name (viz. उपजाति)।

उपजाति has thus various forms of which the mixture of इन्द्रवज्रा and उपेन्द्रवज्रा is the principal one and is frequently met with.

⏑ - ⏑ - - ⏑ ⏑ - ⏑ - -
Scansion :— अ स्त्य स्य व त्या धि प तिः सु ता याः
- - ⏑ - - ⏑ ⏑ - ⏑ - -
प्र ख्या त ना ले व ज नं क र त्याः

4, पुष्पिताग्रा—1. 5 ; VI. I.

Def. अयुजि नयुगरेफतो यकारो ।
युजि च नजौ जरगाश्च पुष्पिताग्रा ।

i. e. (odd feet) न न र य i. e. ⏑ ⏑ ⏑, ⏑ ⏑ ⏑, - ⏑ -, ⏑ - -
(even feet) न ज ज र ग i. e. ⏑ ⏑ ⏑, ⏑ - ⏑, ⏑ - ⏑, - ⏑ -, -

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ - ⏑ - ⏑ - -
Scansion :- प रि ह र तु भ वा न् पा प वा दं
⏑ ⏑ ⏑ ⏑ - ⏑ ⏑ - ⏑ - ⏑ - -
न प क ष मा श्र म वा वि षु प्र यो ज्यम्

5. वसन्ततिलक -I. 4, 6, 11; IV. 2 ; V. 1, 2, 3 ; VI. 2, 4, 5, 15.

Def. ज्ञेयं वसन्ततिलकं तभजा जगौ गः

i. e, त भ ज ज ग ग ; i. e. - - ⏑, - ⏑ ⏑, ⏑ - ⏑, ⏑ - ⏑, -, -

- - ⏑ - ⏑ ⏑ ⏑ - ⏑ ⏑ - ⏑ - -
Scansion :— किं व क्ष्य ती ति हृ द यं प रि श ङ्कि तं मे

6. वैश्वदेवी—I. 9.

बाणाश्वैश्छिन्ना वैश्वदेवी ममौ यौ

i. e. म म य य ; i.e. - - -, - - -, ⏑ - -, ⏑ - -

The यति is on बाण (i.e. 5th) and अश्व (i.e. 7th).

- - - - - - ⏑ - - ⏑ - -
Scansion :—का र्यं नै वा र्थै र्ना पि भो गै र्न व स्त्रैः

7. शार्दूलविक्रीडित—I. 3, 8, 12 ; IV. 1 ; V. 12. 4

Def. सूर्याश्वैर्मसजास्तताः सगुरवः शार्दूलविक्रीडितम्

i. e. म स ज स त त ग ; i. e. - - -, ⏑ ⏑ -, ⏑ - ⏑, ⏑ ⏑ -, - - ⏑,
- - ⏑, -

- - - ⏑ ⏑ - ⏑ - ⏑ ⏑ ⏑ - - - ⏑ - - ⏑ -
Scansion :—धीरं ध्मा त्र म सं श्रि त स्य व स त स्तु ष्ट स्य वन्यैः फलैः

8. शालिनी—I. 13 ; IV. 7 ; VI. 10.

Def.—मात्तौ गौ चेच्छालिनी वेदलोकैः

म त त ग ग i. e. — — —, — — ⏑, — — ⏑, —, —

The यति is on वेद (i. e. 4th) and लोक (i. e. 7th).

- - - - - ⏑ - - ⏑ - -
Scansion :—नै वे दा नीं ता दृ शा श्च क्र वा काः

9. शिखरिणी—I. 14, 16.

Def. रसैरुद्रैश्छिन्ना यमनसभला गः शिखरिणी

i. e. य म न स भ ल ग

i. e. ⏑ - -, - - -, ⏑ ⏑ ⏑, ⏑ ⏑ -, - ⏑ ⏑, ⏑, -

The यति is on रस (i.e 6th) and रुद्र (i. e. 11th).

[यति is the natural pause in the recitation of a poetic foot. It as been defined thus—"यतिर्जिह्वेष्ट-विश्रामस्थानं कविभिरुच्यते ।]"

⏑ - - - - - ⏑ ⏑ ⏑ ⏑ ⏑ - - ⏑ ⏑ ⏑ -

Scansion :—अ ना द्वा रे तु ल्य: प्र त त क दि त व्याम व द न:

10. हरिणी—VI. 8.

Def. नसमरसलागः षड्वेदैर्हयैर्हरिणी मता

i. e. न स म र स ल ग

i. e. ⏑ ⏑ ⏑, ⏑ ⏑ -, - - -, - ⏑ -, ⏑ ⏑ -, ⏑, -

The यति is on 6th, वेद (i. e. 4th) and हय (i. e. 7th).

⏑ ⏑ ⏑ ⏑ ⏑ - - - - - ⏑ - ⏑ ⏑ - ⏑ -

Scansion :—अ ह म व जि त: पू र्व्वं ता व त् सु तैः स ह ला लि त: ।

Of the works on Sanskrit Posody, Pingla's छन्दःसूत्र is the most authoritative, and Kedara-bhatta's वृत्तरत्नाकर from which Mallinatha often quotes, as well as Gangadasa's छन्दोमञ्जरी, is the most popular. In the last two works the definition of each metre is couched in its own metre. Thus, the definition of इन्द्रवज्रा is in इन्द्रवज्रा, of उपेन्द्रवज्रा in उपेन्द्रवज्रा, of मालिनी in मालिनी, and so on. This peculiarty seems to have contributed much to the popularity of the said works. श्रुतबोध (attributed to Kalidasa) is the another work of the same type, but its definitions are mixed up with various poetic conceits outside the points of Metre (beautiful though they may be).

Appendix III.

An Index of Slokas in Swapna-Vasavadatta.

Appendix IV.

An Index of important words and matters occurring in the Notes. The reference is to Pages.

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Appendix V

MODEL QUESTIONS.

1. Name the plays of the Trivandrum Sanskrit Series discovered by M. M. Pandit Ganapati Shastri.

2. Enumerate the grounds on which you may take the above plays to have emanated from the pen of one and the same author.

3. Write what you know about Bh*a*sa and his influence on later poets.

4. Write a short dissertation on Bh*a*sa's age.

5. Discuss the source of the S. V.

6. Narrate the story of Udayana and note the deviations in Swapna-Vāsavadattam.

7. Give a summary of the events narrated in S. V.

8. Write short notes on :—

वत्स, कौशाम्बी, राजगृह, उत्तरकुरु, दर्शक, महासेन, नान्दी, विष्कम्भक, प्रवेशक, अङ्क, विदूषक, काञ्चुकीय, घोषवती, वातयोषित, सूर्यामुखप्रासाद ।

9. Account for the title Swapna-Vāsavadatta. Is it स्वप्नवासवदत्ता or स्वप्नवासवदत्त ? Give reasons for your answer.

10 What is the significance of V.'s weaving garlands for P. in Act III ? [See Notes P. 61-62].

11. Give a summary af Act V.

12. Sketch the following characters :—V*a*savadatt*a*, Padm*a*vati, Udayana and Yaugandhar*a*yana.

13. Quote some good sayings (सुभाषित) from the S. V.

14. Explain (or write explanatory notes on) and translate into English the following :—

Verses :—I. 1, 4, 7, 15 ; IV. 2, 7 ; V. 2, 13 ; VI. 4, 8, 10, 18.

Prose :—(a) सविशानमस्य दर्शनम् (P. 9)

(b) तपस्विन्निति...न स्निह्यते मे मनसि (P. 10)

(c) श्रुतिविशेषणार्थं...उचितवानस्मि (P. 27)

(d) आगमप्रधानानि...भवन्ति (P. 51)

(e) कोकिलानाम्...संवृत्त: (P. 66)

(f) सान्निमन्नासः....भविष्यत: (P. 171)

(g) संक्षिप्यतां यवनिका (P. 173)

(h) अथिं स्वं....अपराध्यति (P. 175)

(i) कौशाम्बीमात्रं परिपालयामि (P. 176)

15. Write grammatical notes on :—

उत्सिक्तो विनयादपेतपुरुष: (P. 6), स्निह्यते (P. 10), प्रतिज्ञानीम: (P. 20)' सुखमयो भवेद्द्रातुम् (P. 20), खैरं खैरं प्रविशतु (P.26), महद्भारम् (P. 36), सविभ्रमो ह्ययं भाव: (P. 36) तस्मिन् सर्व्वमधीनम् (P. 36), आपृच्छामि भवती (P. 38), उत्कण्ठिष्यति (P. 39), त्रायति (P. 57), मा इदानीं चिन्तयित्वा (P. 57 & 136), कुसुमावचयम् (P. 69), अथ्युक्तो....भवेम (P. 71), मा मा भूव: अवचित्य (P. 71), शब्दापय (P. 108), धरते (P. 132), उत्तिष्ठतु (P. 136). पितृं मे आतिकुलस्य कुशलवृत्तान्तं सोढुं (P. 149), मया काङ्क्षितवान्भव: (P. 154), यदुचिताम् वत्सान् प्राप्त,....कारणम् (P. 156) पीड़यान्त:पुरजोनष्टा (P. 157), मा दाक्षिं....सन्त्यपिदं (P. 158), तुल्यधर्मा: (P. 159), फलका (P. 160), मज्जमाना: (P. 174).

ADDENDA & ERRATA

Addenda

(Introduction)

P. 3. (At the end of sec. I) Add the following as N.B.

[N. B :—The manuscript of a new drama named यज्ञफलम् has been discovered. The authorship has been attributed to Bhasa, but the question is not yet beyond doubt.]

(Text Portion)

P. 145. Add the following text at the begininng of the page (slipped inadvertently).

अपि च, स्निग्धासि घोषवति ! या तपस्विन्या न स्मरसि,

श्रोणीसमुद्वहनपार्श्व-निपीड़ितानि
खेदस्तनान्तरसुखान्युपगूहितानि ।
उद्दिश्य मां च विरहे परिदेवितानि
वाद्यान्तरेषु कथितानि च सस्मितानि ॥२॥

(Notes Portion)

Notes 4. किं निमित्तम् etc.—हेतौ १मा or २या by the वार्त्तिक-rule "निमित्त-पर्य्यायप्रयोगे सर्वासां प्रायदर्शनम् ।"

P. 20. प्रद्वेषो बहुमानो वा &c.—Compare in this connection—"There is nothing either good or bad ; but thinking make it so."—Shakespeare. "As our inclinations, so our opinions".—Goethe. "The mind is its own place and in itself can make a heaven of hell, hell of heaven."

—Milton.

P. 60. पेक्खामि—For प्र-ईक्ष read पेक्ख। पेक्ख is a root (used exclusively in Prakrit) which, exactly like the root दृश्, is replaced by पस्स in certain cases.

Errata

[Introduction]

Page	*Line*	*For*	*Read*
4	6	Personœ	Personæ
7	15	प्द्योकैः	प्द्येकैः
7	18	देवकुल रिव	दे वकुलैरिव

Page	*Line*	*For*	*Read*
11	20	यम्रक्षं धैस्तपसा	यम्रसं चैस्तपसा
12	3 (of F.N.)	general	the general
17	23	पा कः	पावकः
21	27	घोषवतो	घोषवती
32	18	Saptasati	Saptasati by हाल
33	21	repressented	represented
		[Text Portion]	
1	10	रभ्य	रैभ्य
3	15	उद्वनवेन्दु	उदयनवेन्दु
14	2	स गेह	सभगेहं
15	7	इमस्स	इमस्स
17	13	समोप्पित	समीप्सित
20	5	पठमं	पढमं
21	24	your Highness	Your Highness
23	11	ladyship	Ladyship
36	7	स कथितम्	सह कथितम्
42	12	भट्टि दा आ	भट्टिदारिआ
44	5	सं वृत्ता	संवुत्ता
45	3	दाणि	दाणिं
51	5	तेन	तेण
52	2	अत्थ	एत्थ
55	1	एदिना	एदिणा
57	7	अस	असं
71	2 (F.N.)	ग्रदि	यदि
73	2	तवाइंसि	तन्नाइंसि
177	21	is Rumanwan	Rumanwan is
		[Notes Portion]	
4	3	भासवदत्तावली	भासवद्दत्तावली
34	8	विलभ्यम्	विलक्षम्

4th Edition

This is the 4th Edition of the book which has been thoroughly revised. Much attention has been bestowed on the passages in Prakrit the study of which will be greatly facilitated by a perusal of the few pages headed "Elements of Prakrit". In the matter of publication the author offers his special thanks to his learned friends Prof. Durgasharan Chakravarty M.A. and Prof. Himangshu prasad Bhattacharya M. A. for their unstinted services whenever required.

In view of higher cost on all sides the price of the book has been moderately increased.

Printing of this edition had to be gone through rather hurriedly. Inspite of best efforts some mistakes and misprints have been noticed. These have been included in the Errata so that they may not be lost sight of in the next Edition.
